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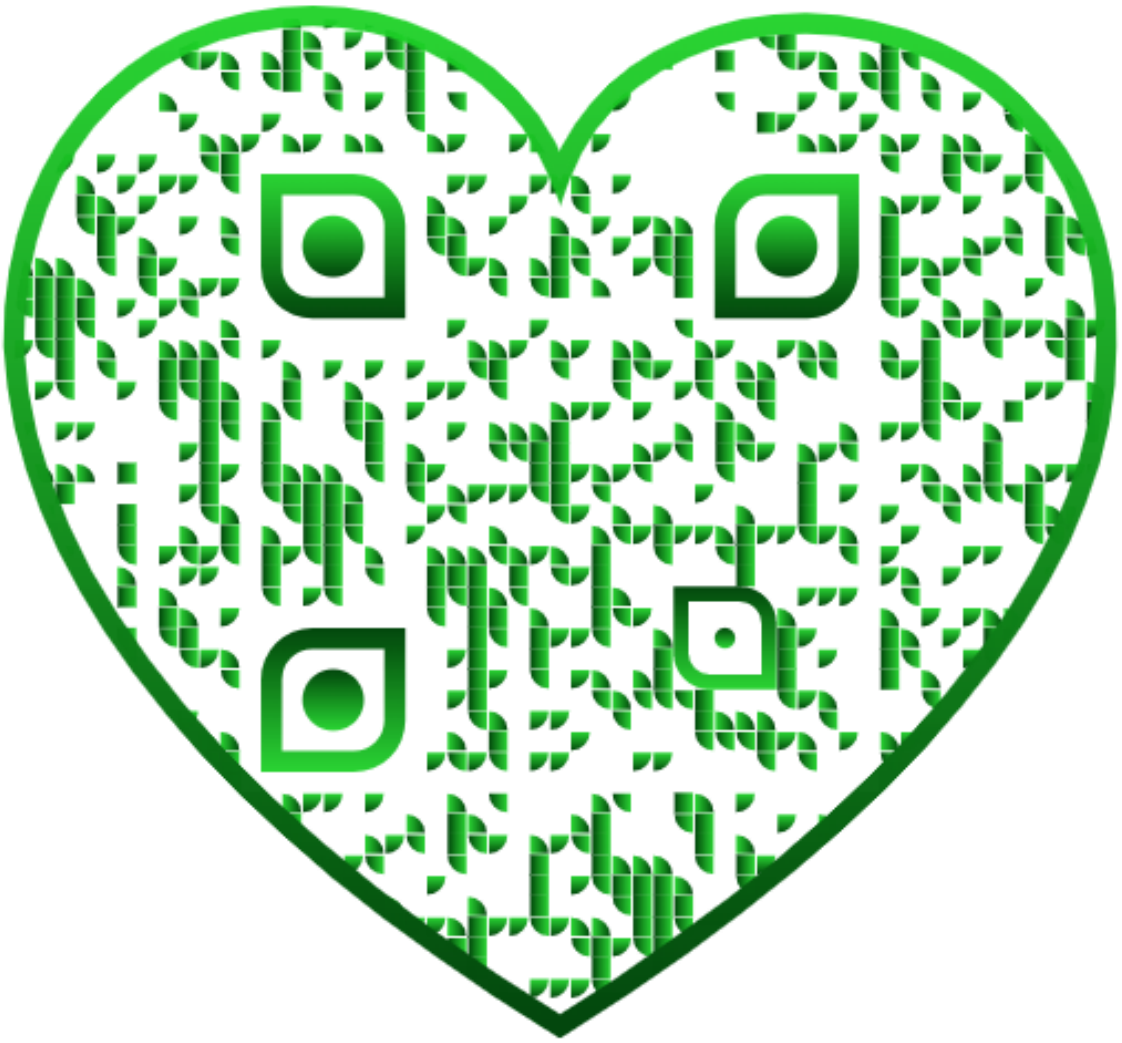

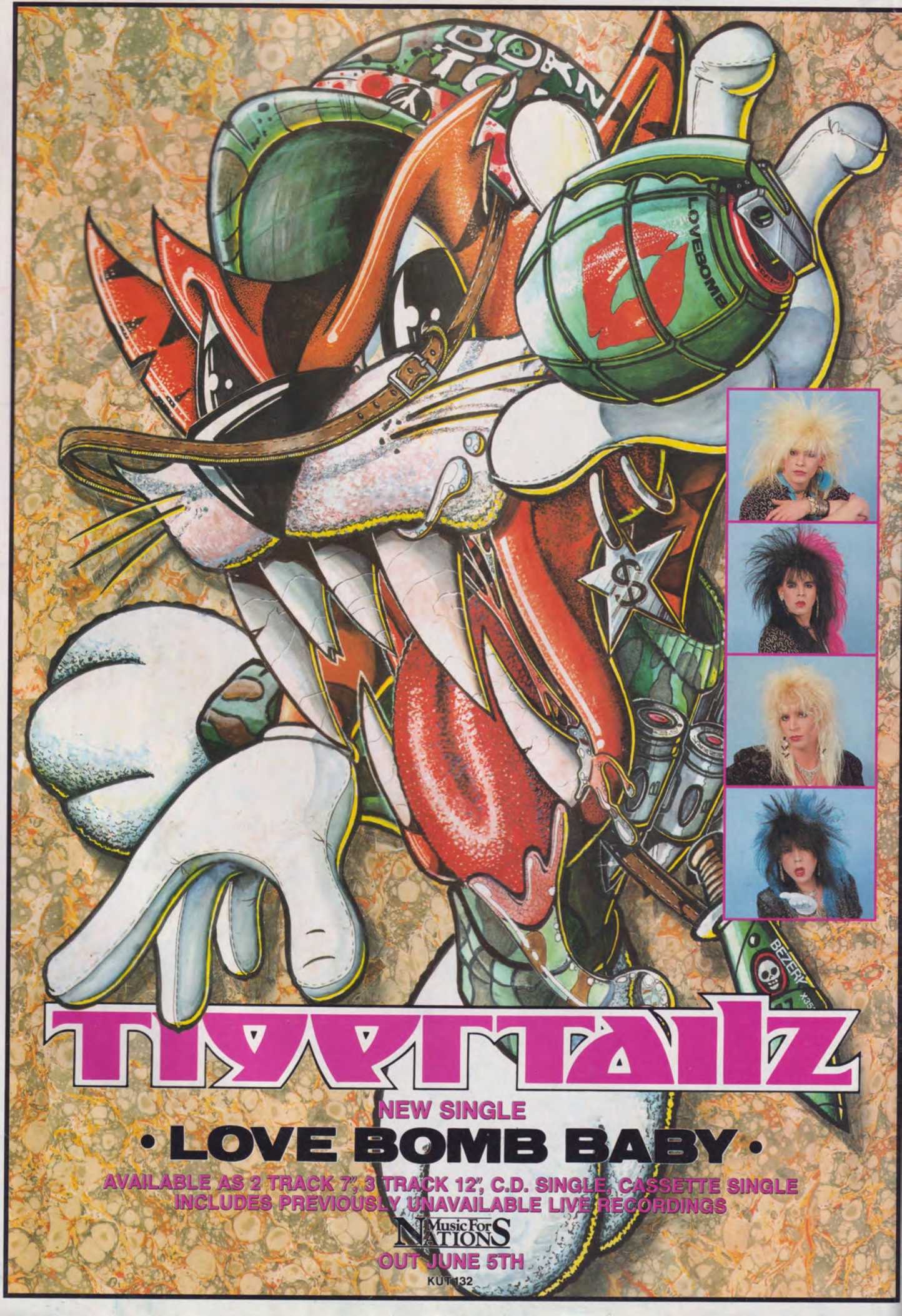

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CONTENTS

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RAVEN

AMAZING STORIES

MOTÖRHEAD
Lemmy Lams Into Loonies 12

JUNKYARD
A load of valuable junk! 16

QUEEN
Brian May and Roger Taylor talking Miracles 18

DYNAMO FESTIVAL
Festival report 20

WHITE LION
Mike Tramp goes hunting 24

BRIGHTON ROCK
Canadian capers 29

VOODOO X
Multi National talent 30

VENOM
Most unexpected come back of '89 - back from the graveyard! 31

RAVEN
Original and best! 78

GUY BIDMEAD
Motörhead's producer on his trade secrets 89

DISNEYLAND AFTER DARK
More frightening then Alton Towers by day 82

SLAMMER
More work for idol hands 83

BADLANDS
Jake E.Lee and Ray Gillen plan their future 84

ACCUSER
German thrash - we just love it 87

ROMEO'S DAUGHTER
Mutt Lange's protoges 88

DANZIG
Glenn Danzig - still a misfit 89

HARD CORE
We investigage the strange world of Hard Core and stage diving 90

DOC HOLLIDAY
Southern rock is alive and well 98

THE GRIP
Wee Willy talks of stardom 99

SUB POP
John Duke investigates Seattle's new bands 102

REGULAR FEATURES

EDITORIAL
It makes you wanna spit 4

NEWS
Michael Schenker LP preview, Bonfire blaze and Slaverider raided 7

OWN WORDS
Kingdom Come 26

US NEWS
Yankee Doodles 28

METAL SHOTS
Backstage at the Metal Hammer show 32

ROX WORD
Brain teasing with Dot Matrix 34

BEST OF ALL
Hot album tips 36

SOUNDCHECK
Album ratings charts 37

ALBUMS
Seahags, White Lion and Badlands among the goodies reviewed 38

SINGLES
It's our Liz wading into deep waters! 44

CHARTS
Plus cartoon 65

DRUM SPECIAL
Cozy Powell sticks one on us 68

METAL TECH
Tim Oakes pedals furiously 70

LOADSALETTERS
The public speaks 71

MTV
Vanessa Young takes us into the wonderful world of music television 74

BAILEY BROS
Mick and Des go to a trade show 75

FORGOTTEN JEWELS
We can't remember what they are - we've forgotten! 76

LIVE REVIEWS
W.A.S.P., Onslaught, Extreme, Precious Metal 92

H.M.WORLDWIDE
E.Z.O. and Little Kings 100

BACKSTABBER
Scintillating gossip from the glittering world of showbiz, down the pub 106

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Editorial

A SHOW OF HANDS

Or: One In The Eye For Sanity

The strange phenomenon of a plague of expectoration which has smitten Northern Irish rock fans, has brought about urgent debate among sociolobiologists. Why kids there should suddenly decide to start spitting at bands, ten years after the old punk habit died a welcome death, is beyond human ken. But there are always experts who can be found to explain this latest aberration.

The plague, in case you have forgotten, first caused concern when such bands as Bon Jovi, Ozzy Osbourne's outfit and others visited the land across the sea, bringing much sought after rock music in their wake. Instead of a warm welcome and hearty congrats. they got spat upon. Universally this is a sign of contempt, usually reserved for prisoners on their way to the gallows for some heinous crime or world leaders who have increased the price of bread, thus causing untold misery to thousands. It is not usually a practice associated with entertainers. At least, not since the 12th century.

But suddenly - barbarism. Or that's how it appears. Even that most saintly and patient of people, Jutta, the singer with Zed Yago, could not conceal her disgust and pain at the experience her band suffered when they played for the first time ever in the United Kingdom and got spat upon by the audience. Astonishingly this display was not meant to show derision for the band. "They LIKED us" said Jutta, even more baffled.

PROBLEM

This is where the problem sets in. How do you deal with this sort of behaviour when it appears to be not so much malicious as misguided? In olden days when people decided to expel sputum from their respiratory passages for reasons of personal comfort, if not hygiene, then shaming notices could be put up like: 'Do not spit on the tramcar'. It was indeed the sort of thing Victorian navvies might do on tramcars but with the spread of free public education and literacy, the average spitsman might feel shamed into a altering his ways. With the superseding of chewing tobacco by cigarettes personal habits changed considerably, and there was no need for so much public gobbing, except in China and the Far East in general where elderly gents are still to be seen indulging in these anti-social practices, even on stage at the Kabuki theatre for example, where a good spit is all part of the act. (The actors have to clear their throats after all).

WHISTLE

But all of this doesn't explain how spitting has suddenly become a sign of approval in a rock music context. Is it because the act of clapping hands to create that unique sound known as applause, has become redundant, drowned out by the blasting of the P.A. and perhaps a trifle wimpy and out of date? How can you CLAP Metallica, after all? Whistle, shout, hoot and emit gruff incoherent cries perhaps.

Applause though has become rather too formal a physical act. The fans now want to establish closer contact, hence the move to a practice that is quite odious and foul, but is symptomatic of a desperate need to communicate. Perhaps the fans are actually trying to make love to their heroes. In which case they could try kissing them instead.

When you think about it - there have been many odd ways around the world, where both primitive and sophisticated peoples have shown their feelings by gestures, signs, and strange rites. Eskimos rub noses for example. In Germany they chant or clap in unison. In Italy they whistle or blow trumpets, while in Hawaii they greet you with flowers.

In Borneo they insert bones through their noses and utter the cry of *"Ngnu ngnu, ngnu"* which roughly translated means, *"Wow, that's the most astonishing drum break I've heard Ventor of Kreator play since last summer's fraternity ball"*

Maybe fans in Belfast should try a combination of all of these until they come up with something that is not so potentially dangerous in terms of spreading disease, and not so anti-social as to drive away the very bands and artists they'd like to visit.

When next a band comes their way, they could perhaps stand on their hands and stick their tongues out, or shower the band in five pound notes. They could cup their hands under their armpits and emit curious squeaking noises, or simply slap their thighs and shout *"Jolly good show you chaps"*

In the meantime, perhaps we should erect some of those little enamel signs you now see in transport museums attached to ancient buses and tramcars. "No spitting, please!"

Chris Welch

OZZY AND LITA

When we did this song together it was simply spontaneous. He says *"Lita, I've got this great idea for a song but everyone thinks I'm f***ing crazy"*. I go, what is it? He says *"Close My Eyes Forever"*, I thought that's great, I loved it. He came down to the studio with his wife about a week later. I was in the other room playing guitar. He came in and he started humming this melody over what I was playing, and I said *"that sounds like 'Close My Eyes Forever"*, he goes *"Yeah, that's what it is!"*. We took it into the studio and it turned out to be this great, great song. When I hear it I get tears in my eyes.

LITA FORD talking to MARK DAY

Hot & Heavy

Pic: George Chin

SCHENKER LAUNCHES A NEW ATTACK

Los Angeles: Upon his arrival at LAX Airport ace guitarist Michael Schenker experienced some immigration problems when the authorities were unsure of his visa's validity. He was detained for a while, but to his relief it was discovered that it was all a big mistake and Michael was allowed to carry on with his inward journey where he was greeted by eager friends and colleagues at Studio One On One, the venue for the next MSG album recordings.

Since this incident happened recordings with Frank Filipetti, at the producers helm, carried on without difficulties. Our man on the scene Edgar Kluesener, who got an exclusive earful of some of new tracks, reports to us rather excitedly that the as yet untitled album is considerably different to Michael's previous lightweight album 'Perfect Timing'. *''It's more akin to classic vintage Schenker stuff.''* This is rather curious since Filipetti's forte lies in producing AOR bands like 'Survivor' and 'Foreigner'.

Another new facet to the current line-up is that the songwriting is now equally shared by all five band members, which includes Michael Schenker, singer Robin McAuley, bassman Rocky Newton, Bodo Schopf on drums and the return of Steve Mann on guitar and keys, who was last seen with MSG at the German Monsters Of Rock Festivals in '86. Steve was then replaced by Mitch Perry who played and toured on and around the 'Perfect Timing' album, and who just recently was tipped as Steve Vai's replacement in D.L.Roth's band. The latest news is that Mitch is currently working with Phil Soussan of Ozzy Osbourne fame.

Steve Mann is also credited as co-producer on the new MSG elpee. Equipment from the studio he owns in the UK was shipped over to Hannover where pre-production was held, and Steve naturally shared this valuable knowledge and experience on the project.

The five musicians have penned no less than 30 new songs, 14 of which will be recorded, and the finest 10 will surface on the album. Some of the new songtitles include 'Never Ending Nightmares' (an acoustic ballad written in the studio), 'Bad Boys', 'Any Time', 'What We Need', 'Shadow Of The Night', 'Vicious', 'This Is My Heart', 'Take Me Back', 'Get Down To Business' and 'Checkhold Destiny'.

AND JUSTICE FOR KANE...

Ex-Alice Cooper axeman, Kane Roberts, is in Los Angeles with his band Criminal Justice, looking for a new record deal. At the end of Alice's 'Raise Your Fist And Yell' tour, Kane and bassist Steve Steele (who replaced Kip Winger in Cooper's touring band) got together with drummer Victor Ruzzo to write some new songs and Geffen are reportedly interested in signing the band. The new album should be available in January 1990.

Pics: Gene Ambo

Venice Beach skateboarders Excel release their first album with Caroline Records on June 19. Entitled 'The Joke's On You', the track listing is as follows: Side 1 - Drive, Shadow Wind, Fired *(You're)*, Tapping The Source, Resentment, Seeing Insane. Side 2 - My Thoughts, Never Denied, Message In A Bottle, Given Question, The Stranger. The extra track on the c.d. is Blaze Some Hate. Excel are Dan Clements *(vocals)*, Adam Siegel *(guitar)*, Shawn Ross *(bass)* and Greg Saenz *(drums)*.

Parga, the new rock band formed by guitarist Mario Parga *(recently featured in 'British Steel')* are desperately looking for a vocalist *''with the range of Bonnet and King''*. The situation is particularly urgent because American label interest is pending, so if you think you fit the bill, send a demo, photo and biog to SMI, 33 Mandarin Place, Grove, Oxon. OX12 0QH. Tel: 02357 67171.

READING ROCKS?

The announcement of the billing of this year's Reading Festival will prove a disappointment to rockers and metalheads looking forward to their annual helping of 'Reading Rock'. As previously reported in 'Metal Hammer', the responsibility for booking acts for the festival has been transferred from the Marquee's Jack Barrie to the management of the Mean Fiddler and that change has been reflected accordingly in the line-up of bands. More acts are still to be added, but at presstime, the festival bill stood as follows: Friday August 25 - New Order, The Sugarcubes, House Of Love, That Petrol Emotion, Tackhead. Saturday August 26 - The Pogues, New Model Army, Billy Bragg, The Men They Couldn't Hang, Mary Coughlan, Bhundu Boys, Les Negresses Vertes, Something Happens. Sunday August 27 - The Mission, The Wonderstuff, Transvision Vamp.

News

THE METAL HAMMER NEWSLINE

Pic: Alec Solca

FERRARI LOSES DRIVER!

Ferrari, the new band formed by ex-Keel guitarist, Mark Ferrari, recently lost frontman Oni (on right of picture next to band founder), who left Ferrari and other band members, Erik Gamans (guitar), Chris McLernon (bass) and Anthony White (drums) to join forces with ex-Dokken guitarist George Lynch. The band are currently auditioning vocalists from L.A., New York and Florida. The band's debut album, which is being produced by Kevin Beamish (REO Speedwagon, Leatherwolf, Y&T) is almost finished, apart from the vocal tracks! According to the band's record company, MCA Records, Oni was prepared to sing on the record, but the band did not want to get into a 'Vinnie Vincent situation', where the vocalist on the debut album did not tour with the band.

The Ferrari album will include the following tracks: 'Shooting From The Hip', 'Killing Floor', 'Let's Make Love Tonight', 'Cryin' Shame' amd 'Stay'.

VIRUS!

Virus are currently recording their new album in London with producer TNT. The record will be entitled 'Lunacy' and will be released by MetalWorks on July 3. The provisional track listing is as follows: Don't Get Even Get Mad, State Of The Art, Lunacy, Sense Of Freedom, Bomb, Jealous Heart, Slow Down, One Foot Back In Your Door, Trouble. Lisa's band line-up is Marino *(guitar)*, Ian Spicer *(bass)*, Steve Holland *(drums)* and Ian Robertson *(rhythm guitar)*. Lisa will be embarking on an extensive tour of the U.K. in June and July to promote her album. *(See On Tour for details.)* Meanwhile guitarist Marino's own album, entitled 'Cheap Tequila', is available by mail order from Scorpio Records, 12 Aberford Walk, N. Humberside, HU9 5EN. price £5.49. Marino is lining up his own solo U.K. dates for September.

Lisa Dominique's new album, entitled 'Rock n'Roll Lady' will be released on June 19. The track listing is as follows: Side 1 - Rock n'Roll Lady, All Fall Down, The Gamble, Somebody Special, Holding On To Your Love. Side 2 - Time Blood Kin, The Pain Will Pass, Reminiscence, Seeing Is Believing. Some U.K. warm-up shows are planned for July to coincide with the release and a full European tour will follow; summer shows in the U.S. are also under consideration.

Product on Rick Rubin's Def American label will in future be available through Phonogram in the U.K. The first release under the new deal will be the self-titled debut album from Syracuse rockers Masters of Reality. The album was produced by Rick Rubin and has previously only be available on import. The track listing is as follows: side 1 - Theme For The Scientist Of The Invisible, Domino, The Blue Garden, Gettin' High, The Candy Song, Magical Spell. Side 2 - The Eyes Of Texas, Sleep Walkin', Lookin' To Get Rite, John Brown, Kill The King. Forthcoming releases include the new albums from L.A. Guns, entitled 'Cocked And Loaded' and scheduled for release in August, Wolfsbane, Slayer and Danzig.

Pic: George Chin

Doro Pesch was forced to cancel her show at the London Astoria on June 26, due to *"severe throat problems"*.

The Action for Conductive Education Charity, which assists sufferers of cerebral palsy, are promoting a charity gig featuring Acid Reign and Lawnmower Deth at the Leeds Duchess of York on June 28; both band have agreed to waive their fees for the occasion. Ticket price is £2.50, the show starts at 8.00 p.m. and there will also be a raffle of rock albums, teeshirts, etc.

Status Promotions are hoping to stage a regular series of concerts featuring local and national thrash metal bands at the Sea Cadet Hall, Cambridge, commencing on June 17 with a show featuring War Dance, Digitalis, Chopper and Critical Mass. The promoters also promise a spectacular pyrotechnic show, which will be provided by local lighting hire specialists Ancient Lights Ltd. Admission costs £2.50 and doors open at 8.00 p.m. Coaches will be organised to transport fans from Peterborough to Cambridge; further details can be obtained by phoning 0733 64176.

The new album from Italian guitar virtuoso Alex Masi is released on Roadrunner on June 19. Special guests on the record include Allan Holdsworth, Frankie Banali *(Quiet Riot, W.A.S.P)*, Kuni *(a Japanese guitar hero!)* and Jeff Scott Soto *(ex-Rising Force)* who sings on the only track featuring vocals. The album was produced by Masi and Alex Woltman and the track listing is as follows: Side 1 - Under Fire, Attack Of The Neon Shark, D.F.W.N., Twilight Passion. Side 2 - Cold Sun, Toccata, Waysted In The West *(IDIOTS)*, Alleys Of Albion.

Ark have taken on a new drummer; his name is Richard Dean and he has previously played with Julian Cope and a band called The First.

Soho Roses have split up *"due to massive lack of musical ability"*! Their final gig at the London Marquee was however recorded for posterity and will soon be available as a twelve track album.

Chastain vocalist Leather's debut solo album, entitled 'Shock Waves', will be released by Roadrunner on June 19. The record was produced by workaholic guitarist David T. Chastain, who also wrote three of the tracks featured on it. The track listing is as follows: Side 1 - All Your Neon, Along The Battlefield Of Life, Shock Waves, In A Dream. Side 2 - Something In This Life, Diamonds Are For Real, It's Still In Your Eyes, Catastrophic Heaven, No Place Called Home.

"Hot & Heavy" News

Rumours are flying that Deep Purple and Ian Gillan have parted company. Both management camps are refusing to comment...

S.A.D.O. COMES CLEAN!

S.A.D.O. frontman Andre Cook has disbanded his group of pervy rockers and is facing his musical future *"without raw flesh, live rats or lingerie"*. Cook is cleaning up his act to concentrate on the music after strong American interest in the band's last album, 'Dirty Fantasy'. He has recruited a new band, which consists of Mathias Moser *(guitar)*, Duncan O'Neill *(bass)* and Danny *(drums)*, and they are currently working on material for their next album which will be released by Noise International in September.

V2 have undergone major line-up changes, leaving Alex W. Reich, who will be playing bass in future, as the only remaining original member. The new band members are Zlatt, a 21 year old Yugoslavian vocalist, Johannis Steeva, who has studied guitar in California, and York *(previously known as Joerg)* Michael, a drummer who has played with Rage and Paganini amongst others. The band are currently preparing material for their second album which will be recorded during the summer and released in September, and then plan to tour extensively. The prospect of this lengthy touring schedule was apparently the reason why the previous members have opted out of the band.

Belladonna are currently recording a four track 12" e.p. in Redwood Studios with Andre Jacquemin *(The Grip, Girlschool)* producing. The e.p. will be released at the end of July on Deep Throat Records *(distributed through FM Revolver/B.M.G.)* and will feature the following tracks: 'Saw You Coming, Break Out, London Blues, I've Had Enough.' A tour commencing July 28 will be announced shortly to coincide with the record release; special guests on most of the dates will be L.O. Girls.

Bonfire are currently recording their forthcoming album in Los Angeles; Michael Wagener, who produced their previous L.P., 'Fireworks', is once again sitting at the controls. The album, which is as yet untitled, is scheduled for release in mid-September and contains co-writing contributions from Desmond Child, Bob Halligan, Jack Ponti and Marc Rivler. If all goes according to plan, Bonfire will be undertaking a European tour at the end of October.

The Sandpiper Rock Club, based in the High Street, Redcar, will be open every Thursday night in future and will feature either a live band or a rock disco on alternate nights. The management are currently looking for bands, so if you're interested in playing this 300 capacity venue, which has its own in-house p.a. and lights, call Tom Kitching on 0287 39218.

MINNEAPOLIS MUTATION

Guitarist Nicci Wikkid and bass player Letitia Rae will be leaving Minneapolis chainsaw merchants Slave Raider at the end of their American tour, due to *"musical differences"*. According to their manager, it's a very amiable split: *"There's no real dirt on this one - nobody hates each other, it's just a parting of the ways."*

The band will continue as a four piece and are currently looking for a male bass player with a good singing voice. They will consider demos from anywhere in the world, provided the applicant is prepared to relocate to the U.S.; interested parties should send a tape, photo and biog to Slave Raider, c/o Good Music Management Inc., 216 3rd Ave. North, Minneapolis, MN 55401, U.S.A.

The band's management also mysteriously hinted that Slave Raider are about to 'mutate' both musically and visually and the future band will be *"a little bit different from the way it was before"*.

Taking a tea-break from recording the new Aerosmith album, vocalist Steve Tyler popped in to visit Motley Crue who are also recording in the same Vancouver studio and joined forces with Bryan Adams to contribute backing vocals for one of the Crue tracks. Aerosmith and Motley Crue also joined Bon Jovi onstage at their Vancouver show for a version of 'Walk This Way'. When he introduced Aerosmith to the audience, Jon Bon Jovi admitted, *"These guys are my idols."*

Roadrunner release the debut album from Last Crack, a Wisconsin quintet who have been described as *"a cross between Aerosmith, Guns n'Roses and Diamond Head"*, on June 19. The record is entitled 'Sinister Funkhouse No. 17' and was produced by Randy Green and the band and mixed by Genya Ravan. The track listing is as follows: Side 1 - Good Morning From The Funkhouse, Gush Volcano Crush *(G.V.C.)*, Blood Brothers Of The Big Black Bear, Concrete Slaughterdogs, Slicing Steel, Saraboyscage. Side 2 - The Last Crack, Shelter, Terse, Thee Abyas.

A NIGHT AT THE OPERA

While waiting for his visa and work permit for Japan to come through *(yes, seriously!)*, ex-Marquee manager Bush has become involved in a new, live music venue. The club is called 'Opera On The Green' and is situated in the Shepherds Bush Shopping Precinct *(opposite the Central Line tube station)*. It has a capacity of 300 and will be open from 7 p.m. to 1 a.m., Mondays to Saturdays. June 15 will be the opening night for the new club and will feature The Last Of The Teenage Idols; forthcoming attractions include Dawn After Dark *(16th)*, Dirty Strangers *(17th)* and The Bombshells *(20th)*. Any bands interested in appearing at the venue should call Bush or Mark Fox on 01-386 5019.

SABBAT RELOCATE

Following ugly scenes involving the audience and venue security at the recent Kreator show at the London Astoria, West End Central Police informed the venue that Sabbat's show, scheduled for June 9, could not go ahead. Sabbat, who experienced problems with heavy-handed security when they played the Astoria in August of last year, will now be playing two shows at the London Marquee on June 21 and 22 at the end of their European tour. Security at these shows will be handled by Principal Security, a company who specialise in thrash or 'difficult' gigs.

Regarding the Astoria cancellation, Sabbat guitarist Andy Sneap commented, *"There are many things I could say about the Astoria, seeing as when we last played there, the band and fans alike were treated with about as much respect as... I'll let you fill that bit in. I must admit I was shocked to find out that the people who were fired from Showsec (the security company responsible for handling the aforementioned show)* are now employed by The Astoria as in-house security!

"Also, after hearing about the trouble at the recent Kreator show, we weren't too upset about our show at The Astoria being cancelled, even though we now use Principal Security. I only wish The Astoria would employ people like Principal in the first place, because, due to the stupid behaviour of these so-called security teams they have hired for recent events, we are all having to suffer."

As previously reported in the last issue of this magazine, 'Metal Hammer' and MTV were to have been involved in the co-promotion of the Astoria show and both parties will still be involved in the rescheduled shows. MTV will be shooting one of the shows at the Marquee for future transmission and 'Metal Hammer' will be making its presence felt on both nights!

L.A. based metal band London have now signed to Noise International. The band has undergone various line-up changes during its ten year existence - Motley Crue's Nikki Sixx, Fred Coury from Cinderella and Izzy, Slash and Steven Adler from Guns n' Roses have all been members at various times - but the band is now comprised of founder members vocalist Nadir D'Priest and bassist Brian West with Sean Lewis *(guitar)* and Tim Yasui *(drums)*.

London who were recently featured in the rock film, 'The Decline of Western Civilisation, Part II: The Metal Years', have just finished work on the soundtrack for a forthcoming movie, 'Hollywood Boulevard, II', and are in pre-production with Richie Podolor *(Heart, Alice Cooper, Alcatrazz)*, working on their fourth album, which will be the first to be released by Noise.

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50 Ara Straps To Be Won

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1. What attaches a strap to a guitar?

(a) Strap buttons
(b) Bridge pins
(c) Pick-ups

2. Jimmy Page was famed for his long straps - but who made his famous twin-necked guitar?

(a) Fender
(b) Gibson
(c) Jackson

3. Guitar swinger-in-chief Steve Vai appeared as the devil's guitarist in which film?

(a) Crossroads
(b) Witches Of Eastwick
(c) Nightmare On Elm Street 111

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Rules: The Editor's decision is final. No correspondence can be entered into.

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WOW

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1. Which band did Bruce Dickinson sing with before Iron Maiden?

2. Name the title of W.A.S.P.'s new album.

3. Who is Ozzy Osbourne's present lead guitarist?

Tie breaker: Complete the following sentence in no more than ten words:
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LEMMY HITS OUT

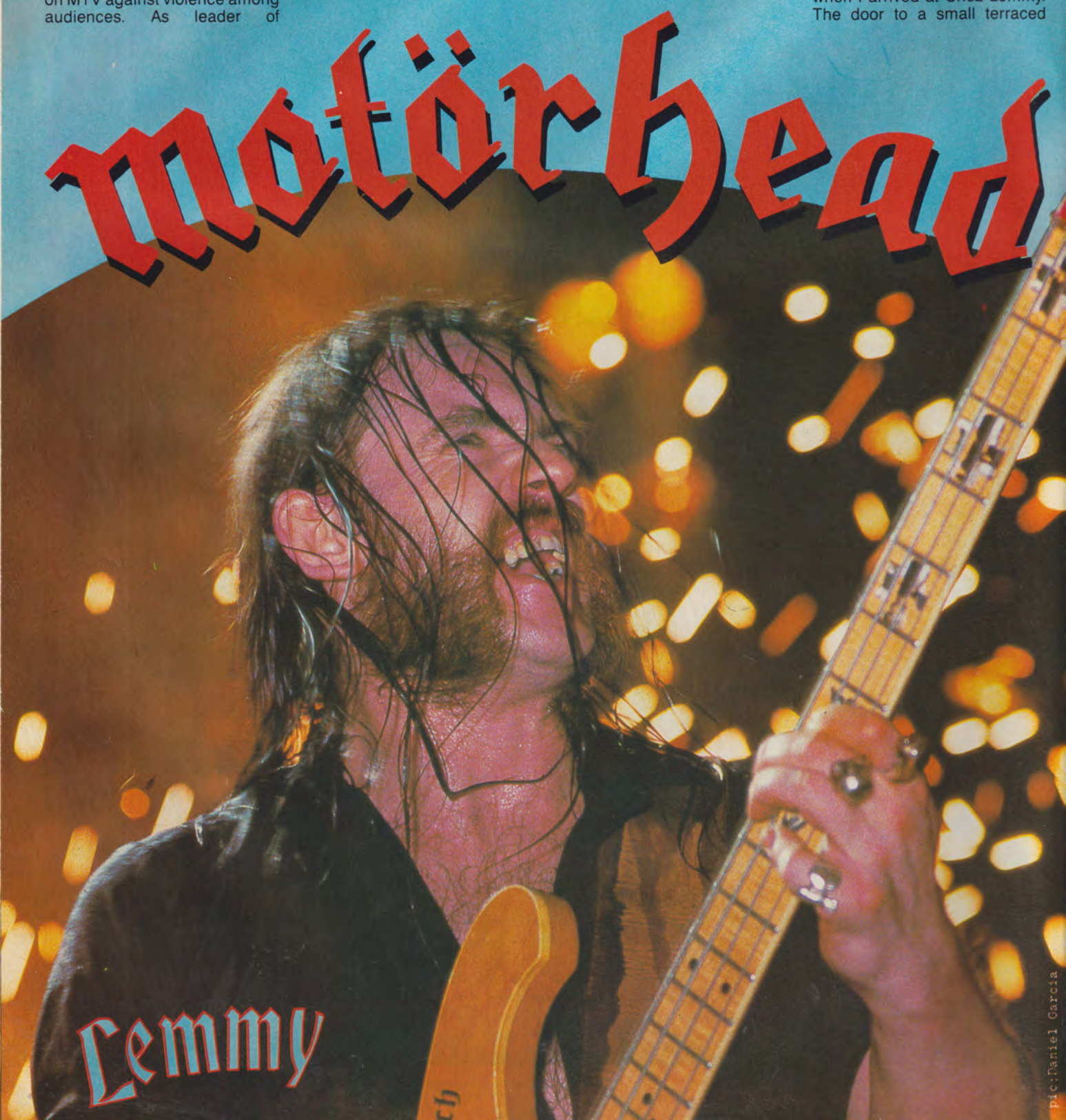
Lemmy has taken a courageous stand over the growing crisis facing rock bands. The problem is that respect for bands and performers is breaking down, resulting in a dangerous situation. where entertainers are increasingly a target for mindless missile throwers.

It has been a worrying nuisance for some years, but has now reached epidemic proportions in some countries, as was highlighted by the Yugoslavian incident, when Lemmy sustained a badly cut hand.

"It could have been an eye", he points out, and over the past few weeks Lemmy has been campaigning in the press and on MTV against violence among audiences. As leader of Motorhead and one of rock's best loved characters, Lemmy is the perfect spokesman for an important issue. There's no way you can call Lemmy a wimp, and if anybody else had spoken out it might have sounded like either sour grapes or a case of losing nerve. But Lemmy is adamant that's not the case. He's angry, he wants something done, and as he vehemently pointed out when I met him at his London home, he's not going to put up with the trend of using bands for target practice any longer. In fact, he is issuing a clarion call to all the world's top groups to join forces and act together to stop the rot.

In a wide ranging interview, Lemmy, the gruff voice behind legion Hawkwind and Motörhead hits, discussed violence, politics, and the hard truths facing bands and their fans. Forget for a moment, the acres of print devoted to artists promoting their latest album. Here is a man with a message that should be heard and with views that may shock, amuse or provoke you.

A thunderstorm was trying hard to rain down on a sultry, overcast Fulham back street when I arrived at Chez Lemmy. The door to a small terraced



pic.: Mark Weiss

house swung up and there was Lemmy in a pair of old shorts and tee shirt, his hand still bandaged, but steady enough to pour drinks. We seemed to get through an awful lot of Mateus Rose before the day was done, but first he played me a track of him singing some real rock 'n'roll, called, as I recall, 'Black Leather Jacket'. It sounded like it was straight from the days of 'The Girl Can't Help It.' Lemmy smiled: *"That's just what it's supposed to be."*

Eventually we settled down to hear his views about the state of rock and his anger rose visibly as he articulated his ideas with wit and fluency. We agreed that in the early days of rock there was never any serious problem with audiences, even when they were at their most excitable. *"Gene Vincent singing 'Pistol Packin' Mama' didn't want to make anybody point a gun at your head. The trouble is we live in a much more violent society than when rock music started. There were no muggers in the Sixties, were there? Nor for most of the Seventies come to that. When I got hit in Yugoslavia I had no chance. If the little bastard who threw the missile had waited until the next chord, he would have missed me! It was something small and sharp that he threw and heavy enough to get down to the bone, so it must have been a sharpened coin."*

Lemmy revealed there were even more dangerous missiles prepared for chucking, which I won't describe for fear of emulation. But said Lemmy: *"What kind of mind sits down and does that? That's what worries me. You can't appeal to a mind like that - it's already off the rails. How do you fight it? All I've said is I won't go on if it happens more than once or twice at a gig. I just won't put up with it anymore, especially not after this!"*. Lemmy waved his bandaged, swollen hand at me. *"I'm not going to be blinded."*

Lemmy believes it all started back in 1979. *"Somebody threw a fish gutting knife at me - open - with a curved blade. Another threw a bandoleer of brass cartridges - this long. At Donington somebody threw one of those burning torches they use on motorways when it's foggy. It nearly hit Phil Campbell and that stuff sticks to you and burns. I was going to stop the show there and walk off. These kids came up to me six months later in the boozer and they said, 'You know that guy who threw that thing at you at Donington? We kicked the shit out of him man.' And that basically is what it comes down to. The audience must police itself. I want to make it clear that if our fans see anybody trying to throw things at us - stop 'em. Give us some support."*

Sadly Lemmy relates that his outbreak began in England. *"It began with the punk thing. Johnny Lydon started it, shouting 'spit on me' at the crowds. I remember the famous gig at the Nashville when they nobbled a few of the crowd. Jimmy Pursey started all the stage invasions, with skinheads. I went to the Roundhouse to see Sham 69 and that was a horrible show. There were St.Johns Ambulance men taking people out on stretchers. That's not rock'n'roll. I'm not interested. Reading Festival has become the worst example now. Have you been there in the last few years? What's it all about? I don't want to be scared up there on stage looking at my audience as potential f****** assailants. We're all supposed to be together aren't we? It was supposed to be us against them - the establishment. I'm still us, y'see? But why are they throwing cans at bands and bottles full of piss. That's a nice thing to do? And Joe Strummer got viral hepatitis when someone spat down his throat. Urrgh! If that's what they want to do for enjoyment then they'll have to do it without me - I'll tell you."*

Was it just a violent reaction because audiences didn't like the kind of bands promoters put on?

"If you don't like a band, then just go back to the bar. Nobody, if they put themselves on a stage, deserves to have stuff thrown at them, except possibly politicians."

JOY

It's a sad situation for rock musicians to be in, right?

"It is if they get hit! I nearly lost two fingers over this one. It happened in the first number and I played on until the end of the show. There were six thousand kids out there and I didn't want to kill the show for the sake of one. But because I kept playing I got a blood clot and I had to have anti-biotics. I'm too old for all this and I don't deserve it. I always figured the basic ingredient in rock and roll was shared joy and inspiration. This is not it. In the old days it was a bad gig if they just ignored you. Now if they throw things it's supposed to mean they like you! It began with punk and the thrash bands brought it back."

Didn't Lemmy feel that audiences were taking their cue from the attitudes and nilhistic lyrics being espoused by violent bands? *"It can't be. I don't write about that. I write about chasing women and being on the road and rock 'n'roll. I don't write about killing people. I've seen the most exciting bands in the world. I lived in Liverpool in the early days and saw The Beatles. It was exciting but I never felt like throwing anything at them. I later got to know Gene Vincent quite well when he lived up north. My memory goes back a long way! Gene was an exciting man to watch and again, I never want to throw anything at him."*

pic: Tony Mottram

motörhead

Was it because kids could dance and scream to pop and rock in ages past, they were well occupied. Now they could only stand and stare and be deafened. Was that why they got bored and aggressive? Was that any excuse at all?

"No. I don't think so. I don't care what anybody says, it's just part of the general violence. If you've got geezers of 18 who will knock an old lady down in the street for a couple of quid - I mean an OLD lady, 80 years old - and she tries to hang on to her bag and they DRAG her down the road, beating her. And there's guys raping old men. Bad enough raping old women, I find that pretty disgraceful, but now they're raping men, and killing them and stealing their money. There is something badly wrong somewhere.

And I don't think it's caused by unemployment either. That's another old saw, I don't believe. There is something in people. I think it's because we haven't had a war...I can hear my father talking now! I know it sounds like I'm saying 'A spell in the army would do him good' but there is something in that. After all for previous generations rock'n'roll was an escape from national service. Everyone felt all together. Nowadays it seems to be opposing factions.

Before thrash metal chained heavy metal and punk together it used to be 'We hate them punks', especially in America. I used to say then, 'The music is the same. Are you going to beat them up just because their hair is different?' Trouble is, people somebody to blame or to hate."

A lot of thrash lyrics do seem to be concerned with death and destruction. Was this having an effect?

*"I think they are talking about their generation. But if they want to fight, why don't they join the Marines.They'll give 'em all the scrapping they want. Good quality stuff. Pete Townshend sang 'I hope I die before I get old,' but he didn't say he'd kill anybody to stop it. Also, when we were on tour with Slayer in the States last year, Tom Araya, for whom I have the greatest respect, and is a great geezer, has this thing in his lyrics when he says: 'Do you wanna die?' and they all go barmy. Then one night in Austin, Texas somebody threw a chair and it missed Araya by inches. He went to the microphone and instead of his usual rap he said: 'Who the f*** threw this!'. Then it came home to him that he was inciting it."*

But people used to argue that rock music doesn't have any responsibilities, that songs don't affect the way people think or act.

"Oh it does affect the way people think. But I do think there is violence out there anyway, like all these people running through tube trains and beating people, there's the football hooligan thing. They just need to prove that they are men because they don't really know. The trouble is there is no reasoning with them. I've preached from the stage for years, and I've been a voice in the wilderness."

What exactly has he been preaching?

"Don't throw stuff at me! If you do - we'll leave. I left the stage at the Hexagon, Reading a few years ago and there was a riot. At any gig there are always a small percentage of kids who would like a riot. They are a minority but the majority will stand and watch them do it."

But hadn't many artists preached a creed of freedom, sex, drugs and rock'n'roll. Were the chickens coming home to roost?

"Well perhaps some part of that may be true. But I'm not about a few people tossing the odd bottle, that's always happened. I'm talking about people who sit down and sharpen coins or bring missiles. It's the forethought. That's murder one. And there's something very wrong with that. It's completely alien to rock music."

Lemmy feels that a gang mentality has crept in some rock audiences, particularly in America where stage diving and slam dancing began. He understands the excitement but hates the injuries and damage it can cause.

*"It's not funny anymore and I don't want to see that at my shows. If they want to do that slam dancing, do it at the back of the f***** hall."*

If anybody can control an audience - surely its Lemmy?

"Not alone. If all the bands would get together, and walk off, it would be over in a month. Nobody would see a complete show. The trouble is young bands can't do it. For one thing, their peer group insist that they be heroes, and take anything that's thrown at them. They also don't want to appear to be cissies, and if they pull the gig they can't afford the law suit that will inevitably follow. They are trapped. If the musicians' unions acted internationally, they could protect their members. But there is no chance of that. Our union is still run by Henry Hall isn't it? We need a union now like we've never needed one before. There are people being ripped off now for millions. It used to be a few hundred, but their lives are

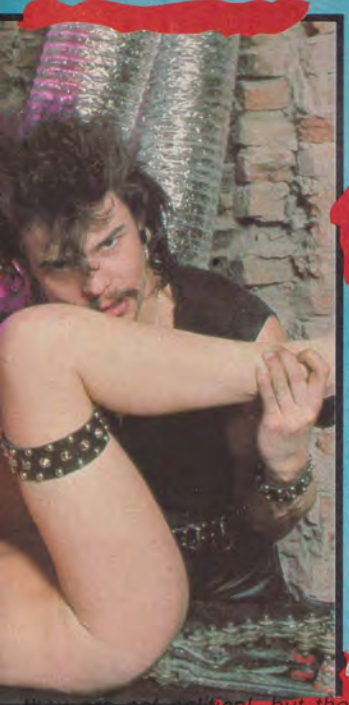
being taken away. Some guys have even hung themselves because they've had money stolen from them. For them boys to resort to that is awful. There should be something set up to protect musicians from rapacious f***** managers, record companies and agents, because its gone too far. That is a violence too."

FRAUDS

"Bands are expected to put up with every thing. They've got all those drives up and down the M1 sitting on the engine - that's part of the deal. And then when they get to the top somebody steals all their bread. And if they've got no money they can't fight it in court. It hasn't improved since the Sixties. There should be a branch of the union that fights fraud. It's all very well collecting subscriptions and sending out ten tons of waste paper every month but it's not achieving anything."

Did Lemmy think there was a right wing political aspect to the spread of violence, in Europe or America ?

"No, I don't think its that. I talk to the kids. We all do in Motorhead. I know my fans and they are not political, but they like football, which has all the wrong influences. I don't think its political at all. I could be wrong of course. I remember years ago in Germany there was a call for free music for the people. I thought: 'F*** you!' No, I'm apolitical. There's a wonderful Irish saying that it doesn't matter who you vote for, you always end up with the Government! Wonderful - a classic line."



Did Lemmy think the PMRC movement was gaining power and affecting rock music?

"No, their day is gone. They had some power but they blew it. Frank Zappa and Dee Snider went to court in front of the nation and put forward this brilliant defence. They should never have let it go to court. They should have appealed to the bigots and dunderheads like the anti-Elvis movement in the Fifties."

But wasn't there a paradox in that Lemmy was calling for restraint and asking kids to behave themselves, and the PMRC organisation was saying the same thing?

"No the PMRC was saying what's harmful (as censors). But we are not the PMRC. We are supposed to be with the audience, in the same building. The PMRC are dictating from a position of power, that you shall not listen to this because it is bad. I'm not wagging a finger. I'm just saying, if you throw shit at me, I'm walking. Please yourself. If you throw something, it's the last song you've heard! I'm not advocating censorship. I think you should be free to sing anything you like. Nobody bitches about the Sixties underground heroes. Yet they sang about drugs and sex, and a lot of impressionable young people followed them. They must have killed hundreds of thousands of kids. The stars could be all mysterious and sing: 'I've done it all man.' But they survived. The kids who tried it, didn't. A lot of rock stars espoused heroin and all that media bullshit about being elegantly wasted 'Oh doesn't he look f***** up. That's a good story.'"

So you could say that rock'n'roll has done a lot of harm over the years

"Oh yeah it has sure, but not as much harm as politics. The audience is an impressionable animal. Now there's a top US band I've met who are really nice geezers. But they have just said they were once involved in selling drugs. But if they can leave it alone, it doesn't mean a 15 year old from Indiana can deal with it. 'Hey they're into smack, so it must be alright for me! They look great, right? That's the drug for me.' Away he goes and six months later he's dead in the gutter and the band don't even know about it. They can just afford to go into a clinic."

What is the future of rock'n'roll? What can it do now in terms of responsibility?

"It's reaching a watershed now where it will either get suppressed, or we'll end up playing behind chicken wire, like the Blues Brothers. That will be a shame."

Is rock'n'roll to blame for this situation?

ANTS

"No, I really don't think so. It's not just rock'n'roll. It's Hillborough. It's organised football hooliganism. That's what's wrong. Attitude. In America football is one of the most violent games you can see, but people take their families to games and you get guys going around the stands selling fried chicken. It is a game not a place for people to indulge in violent personal fantasies. Don't go around bashing up people because they are wearing a different coloured scarf. It's like fascism. If you don't wear the uniform, you must be a victim."

So rock isn't as much fun as it used to be?

"Well it's not our time anymore and I don't mind that. I don't feel it should be my time because I'm forty three. I'm quite happy that I can still be in and have a good time doing it. But if the good times stops, then I'll because it's only worth it for the good time. I've never made a bundle of money out of it. I've only got a rented place to live in and I've always lived to excess, although I'm very anti-heroin, incredibly so because my old lady died on it, and a lot of my best friends died on it. Phil Lynott was the last one. I was at his service in Richmond, and he was in this f***** box. Phil, and I thought why? What's he doing in there? 'Cos he knew better. The trouble is whatever you write in this article won't affect kids one iota."

I'd like to think it would

"Well, alright. Three kids. If it affects three kids then it's worth it. That's as much as you can hope for."

So what would be they be looking for by turning to drugs or violence?

"They're looking for leadership. They are looking for someone to be. I really believe in live and let live. If people have to hurt others to have fun, then their fun is wrong. But I don't have much hope for the human race, in fact I don't think it deserves any hope. On it's past record it deserves to be wiped out. Let's hand the world over to the ants. At least they don't throw shit at each other!"

What did Lemmy think about sex and aids in rock'n'roll?

"Aids is like the Black Death isn't it? But AIDS isn't going to stop anybody doing anything. There's always something to stop you enjoying yourself isn't there? Getting laid is part of rock, and I'd sooner get laid than have to give it up. As I say, my songs are about life on the road and getting laid."

Chris Welch

pics.: Mark Weiss

A Cry From The Gutter

Dateline: Hollywood, USA.

If this incident had taken place in Europe, the waiter would have discreetly reminded us at the door that we weren't appropriately attired for an evening out at a posh Chinese restaurant. He would have shown us the fastest way to the local chippie instead... But here on Sunset Boulevard in West Hollywood no-one would dare turn away someone like Chris Gates or any of us although we all looked desperately out of place. You never know who people are round these parts. The biggest stars look the scruffiest - who knows, he could have been a fattened up Mickey Rourke, preparing himself for his next starring role as biker boss like true method actors do. Gossip travels fast in Hollywood, especially if someone like Mickey Rourke gets turned away from an eaterie.

So Chris Gates, singer David Roach, the extremely helpful Christina from Geffen Records and me were shown a table. We had just finished looking at Junkyard's first video clip at the record company offices just round the corner. 'Hollywood' is the title of the track, characteristic of the bands' surroundings. But Glamour and Glitter are only one side of this paradise city, a part unknown to Junkyard. The bands' name says it all, so does the music. The fivesome have nothing in common with the shiny pomposity of Beverly Hills. They're more familiar with the filth and the dirt in East Hollywood.

Street Rock is basically a description of what's happening in LA. these days. Guns N' Roses brought dirt into peoples living rooms with their megaseller 'Appetite For Destruction', and since then, the whole of LA has been slitting their jeans and trying to look as wasted as Slash. Chris Gates can only react with a bored smile.

"All of these new bands describe their music as street rock, but one thing is clear 'They don't live in our street.' They play the street music based in West LA, not in the Eastern side of town. We don't just pretend to have come from the dirt, we really do! That's why I'd rather stay away from this whole street rock scene. We play gutter rock - we're boys from the gutter and don't know any different."

Like David, Chris really hails from Texas. 'Hollywood' he says, is basically about the impressions experienced by a fairly innocent kinda guy from Austin, suddenly confronted with the harsh reality in downtown LA.

"I'd already been living here for six months before Dave followed on with his friends, and the guys didn't have anywhere to stay at first. I had a small room above this gaff in Pasadena where I was working at the time, and I let them sleep there. The owners then decided to throw all of us out. We sent the next two weeks living in our cars on the car park behind a bar.

It's difficult finding a house in LA without a job or references - virtually impossible for five people from another state accompanied by a pit bull terrier. We still managed to find something after two weeks, but we had to make do with the worst neighbourhood imaginable."

FUMES

David: *"Twelve Costa Ricans had just moved in too. It was a tough place to live - I remember one night when this girl started hammering on our door and begged us to let her in, because her crack dealer was trying to do her in! On the other side of the road there was a crack house; there were these big black guys sitting on the stairs day and night with massive guns. If we tried to get outside through one of the back doors, we got a big cloud of crack fumes up our nose, because these guys were smoking it all the time."*

Chris: *"'Hollywood' is about the things that happen directly in front of our very eyes whenever we looked out onto the street. We were still really pleased to have found this flat so we could move out of the car. I was really happy when I managed to rent a toilet underneath the stairs for 150 a month, that was my room for a while!*

Chris and David don't know life to be any different. According to their own statements, they both grew up in pretty modest surroundings. During our conversation, it was Chris who did the talking, telling us how he started playing music at the age of thirteen.

PUNK

"That's when I got my first guitar and tried to learn to play rock 'n' roll. Music really similar to what we're playing these days. AC/DC, Ted Nugent, Lynyrd Skynyrd, Zeppelin, Bad Co. - the kind of music that was happening in '74 - '75. But my development was restricted. Although I tried hard, I just wasn't good enough."

Rock 'n' Roll had begun to bore him by 1979. He started looking for a more energetic musical direction and discovered punk. Interesting background; apart from bass player Clay Anthony, all other members of the current Junkyard line-up played in punk bands (David, drummer Patrick Michael Muzingo and guitarist Brian Baker). Chris first produced and played with the Big Boys, later with Poison 13, while he met his later comrades in arms at joint gigs. The hard school of punk was beginning to show progress.

"We'd started to learn to play our instruments better during the years of playing punk. Brian Baker and I actually started out playing the guitar, but we'd switched to playing bass because it was easier, to switch back to guitars later on as soon as

Pic: Didi Zill

JUNKYARD

we started playing better. I then managed to go back to the kind of music I'd started out listening to: Rock 'n' roll.''

The story surrounding Poison 13 still wasn't over yet. A trip to LA in 1986 finally finished it off. The band discovered that the audiences out there were a lot easier to please than at home in Austin. They decided to make the move to California. On the day however, only the drummer still showed any enthusiasm. Chris packed him in a car and started drinking. The two guys split up shortly after arrival, and Chris looked in vain for musicians with whom to start his new band project.

''In those days the glam scene was still really happening. Everyone wanted to be like Poison, but that was the last thing I wanted.''

''And you mustn't forget that he weighed two hundred pounds in those days too,'' Dave added laughingly.

''When I moved to LA, I didn't look much different than I do now. Whenever I went to rock shows I was stared at like a woman going into a gay bar! Everyone else dressed up like women. I didn't, so no-one really new what I was really trying to do.

I heard six months later that Dave was planning to move to LA with the other guys. I got in touch with him, the drummer and the guitarist, and we jammed together. After we'd gone through various bass-players, we finally met Dave. Then we got rid of the drummer and found Pat, and just before we went into the studio to record the album, we replaced the other guitarist with Brian.''

Most old punk fans will have heard of Brian Baker. He played with Dag Nasty and used to belong to the band Minor Throat who hail from Washington DC and were one of the bands who started off the straight edge movement. Fans of this movement are characterised by strict renunciation of all things pleasurable - alcohol, nicotine and similar substances - in extreme cases, even sex. Brian, who wouldn't say no to a good pint of beer, began to get pretty sick and tired of this exaggerated pose. When he started playing with Junkyard, he started playing with a band who epitomised the opposite of any straight edge way of life, flaunting excessive booze 'n' sex consumption in their lyrics.

STRAIGHT EDGE

''Straight Edge wasn't really such a bad thing'', Chris reckoned, suckling his beer. *''The guys who started the whole thing off in Washington at the time were all around fifteen or sixteen - Brian for example was fifteen when 'Minor Threat' started out. - and it's more sensible for guys that age to stay as straight as possible. There's nothing wrong with keeping kids away from drugs. Some of my high school friends would be in better shape these days if they had taken things easier. The whole movement wound down when the bands members reached their twenties and were allowed to go into bars legally. Brian is twenty four now, and lots of things have happened during the last nine years...''*

Brian took over from a guy called Max, who had been in Junkyard from the early days, but according to Chris, *''he was just too bad, and despite having played his instrument for thirteen years, he still didn't know what was important.''* It was producer Tom Werman who took Chris to one side eventually and explained to him that nothing could be done with Max. Two weeks before the band went into the studio, Max packed up his guitar and went away for ever.

''We badly needed another strong guitarist'', Dave explained, *''because Chris wasn't bad, but he wasn't exactly brilliant either. It was just that Max was even worse. He was useless on stage too, he didn't write any songs, he had no input.''*

Chris: *''I always only wanted to be the second guitarist in the band, mainly playing rhythm and just a few leads. But in the end I was playing more than eighty percent of the solos.''*

Chris met Brian a few days later by coincidence on a car park. It materialised that the two guys lived just a few blocks away from each other. After one rehearsal Brian was in the band. He just fitted in perfectly - his musical career from rock to punk and back to rock slid everything into place.

Chris: *''I think we're only able to achieve anything as a band. None of us are good enough individually to survive, but when the five of us get together everything just flows. It clicks so loud you can hear it! We just bring out the best in each other as a team. Junkyard is a community - not as in 'Yngwie and accompanying band', if you know what I mean.''*

But Chris wasn't looking for an Yngwie either. According to his own admission Stevie Ray Vaughan would have fitted the brief better. The blues is always present in Junkyard's music, you can't deny their deep Texan roots. Chris describes the direction as 'a mixture of all the energy of punk, with bluesy song structures.'' Not your typical LA band!.

Chris: *''We were never really part of the scene. If any part of it influenced me, then it was the first Guns N' Roses Show in 1986 - although it wasn't so much the music, more the attitude. I'd never seen a band before who could put on a brilliant show whether in a club in front of 300, or in an Arena for an audience of 10,000. I'd never seen things like that back home in Texas. I got an approximate idea of what I wanted to do then. Apart from that, the whole LA scene kinda past me by.''*

This is the sort of guy who's never had anything laid in his lap. Real gutter rockers keep certain principles out of habit. One of his habits being.

''We're not the same as those guys with the back-combed hair who pull rich chicks to pay for their keep - and the band's. We'd rather work nine hard hours a day to stay alive. I work in a motor bike repair shop. We aren't snobs!''

He still wouldn't say no to a platinum award for the Junkyard debut LP and the potential mega buck earnings. Having piles of money wouldn't change his way of life.

I'm twenty eight now and at that age it's too late to change. Of course it's better to have money than to be poor, but I wouldn't do everything to get money. The difference would be really small. I might buy myself a few nicer things though; I'd like a video recorder that doesn't keep breaking down for a change. I expect I'd still have burns all over my furniture though.''

Nothing changes in the gutter.

Oliver Klemm

QUEEN

Gentlemen... The Queen! God Bless Her!

Okay let's get Back To The Roots. Guns N' Roses discovered old Stones and Aerosmith values, dressed them up in an up-to-date commercial attire and celebrated world-wide successes. Judas Priest also re-discovered their real strengths after their short excursion in the world of pop and experienced a new lease of life with their album 'Ram It Down'. And then there's Queen, symphonic rock giants of the old school, who have just delivered a rootsy new release 'The Miracle', reminding us of times long gone. We had a chat with Brian May and Roger Taylor while they were in Munich.

Even the first single release off the new LP, 'I Want It All', presents a side of Queen one just wouldn't have expected after their last studio release 'A Kind Of Magic'. Little excursions into jazz and funk belong to the past as well as the pop experiments, no doubt written with radio play in mind, and solo ventures. 'The Miracle' includes all of Queen's trade marks - voluptuous choruses, perfect guitar playing, orchestral arrangements etc. - and it all sounds as though the band have actually teamed together. The latter is also visible on the song writing credits; whereas in the past most of the song writing had been delivered by Freddie Mercury and Brian May, all four musicians were involved to the same extent this time.

"We wanted to record a really democratic album, and each one of us would be involved in the songwriting" explained Brian. *"The consequence was that no-one was only partially involved, because each track was credited to all four musicians. Regardless of who had the basic idea for a song, we were all involved and worked on it to the same extent. So we created a real band feeling without any ego problems. That's also one of the reasons that 'The Miracle' has turned into such a better album than 'A Kind Of Magic' for example"*

"I think a lot of people really missed the typical Queen sound on our last few releases" Roger commented on the band's return to their musical roots. *"'The Miracle' includes all of Queens typical elements in concentrated form. If you listen carefully, you can hear all the built in references to our past albums."*

KIND OF MAGIC

What was the reason for this musical step backwards? Was the band basically sick and tired with getting muddled up in various experiments?

"That's put a bit to harshly", Brian denied. *"We've got a long break behind us, and had a lot of time to have a good think about things. All of a sudden the old energy was just there again. We badly wanted to play together again and write new songs. There's a certain magic in the air when we meet, because the chemistry within the band is just right! We're all working on various solo projects as well, but I don't think any of us would be able to produce an album like 'The Miracle' by themselves. Queen is still a special kind of band and not easy to replace for any of us - even though one could theoretically gain the same kind of success as a solo artist. When we met to work on the new material, we spent the first three weeks just playing together. We only had drums, guitar, bass, vocals and keyboards - the classic line-up.*

That's how everything started. And basically that's how everything's stayed. Maybe that's the reason why 'The Miracle' sounds more original and real. We left our egos outside the studio door and worked together as a real band, something that wasn't always the case with Queen. There were times when each one of us was only into his own compositions, and hardly contributed any ideas to any other songs. We didn't have any problems like that this time. We really enjoyed the production, that's why 'The Miracle' has turned into a real Queen album."

DOUBLE CROSS

The already mentioned solo projects like The Cross (Roger Taylor: 'Shove It', their LP from '87, also received recognition in HM circles) will carry on despite Queen. A second Cross LP is already planned, and even Brian May (who recently recorded a solo on the Black Sabbath song 'When Death Calls') is currently working on a solo release.

"The record is already three quarters ready. As soon as I find the time I'll finish it and release it. I'm afraid I can't yet give away the musicians who are helping me on it. I also produced several albums by other bands during the last few years and tried my luck as a bass-player on the side. When bands like Black Sabbath for example ask me whether I want to work on their albums, I still enjoy doing that, although I'm no session musician. Queen is and will stay the main thing in my life, even though I'll be working on my solo album simultaneously."

Brian has always been thought of as the rocker in Queen. And we can assume that he'll soon be presenting us with a real hard rock album.

"Of course there will be a few hard rock tracks on it, but also ballads, acoustic guitar numbers and instrumentals. Everything still sounds very confusing and varied - let's wait and see how I get everything together in the end."

Could Brian imagine playing a completely different kind of music, for example classic or jazz?

"Basically, I'm a real rock guitarist, but the term 'rock' is really wide these days. I like nearly everything that sounds honest and has some kind of statement. My favourite guitarists at the moment are Jeff Beck and Eric Clapton, although I like Yngwie Malmsteen as well. I get great enjoyment jamming with people like that, and seeing as Queen hardly tour these days I get quite a few opportunities to do so."

The subject of tours is a touchy one for Queen these days. At the time of this interview it was still in the stars whether the band would be playing any further live shows at all.

"That's something we're going to have to sort out during the following weeks" Roger explained. *"We've all got a different opinion on when, where and how a tour should take place. We needed a good year to release this record, and this whole touring idea, if we come to an agreement, will be delayed for a few further months too. We don't want to repeat ourselves whatever happens - if we do decide to go on tour, it'll be from a different angle than our tour three years ago."*

Roger proved with the European tour he undertook with The Cross that he enjoyed playing live. If for some reason, Queen decided not to tour any more, Roger would go back on the road with his own band and play European venues. What did Brian think of playing live though?

"I badly want to play live - with or without Queen. If we can't come to some kind of arrangement within the band, I'll get my own project together. But I can't stand it much longer. I want to go back on stage as fast as possible!"

One would have thought Queen had achieved everything a musician could possibly dream of throughout their career, but Brian and Roger still have unfulfilled ambitions.:

"I'd really like to Play Russia or China, because the markets aren't typically rock out there. South America was a great experience and completely different to Europe. We were one of the first bands eight or nine years ago to play there professionally. On the two nights we played, we pulled a crowd of 250,000 people all together, and a few years later in Rio, we had 300,000 fans at one show! It was pure madness!" Roger enthused, and Brian added: *"South America was a completely new thing for Queen. I'd like to play there again, especially with 300,000 people singing along to your songs. That was an energy you can't ignore. In principle it's secondary where you play, because fans react in a similar way all over the world. I just want to play live again - and Europe would be just as good as the Eastern block or South America."*

STUPID RUMOURS

So if Queen don't tour again, it won't be Roger's or Brian's fault. Evil voices claim that Freddie's the real problem, because he's got err ehmm AIDS...

"What! Stupid rumours!," Roger insisted. *"Freddie is as healthy as ever and sings better than ever on the new album. We had a party at Brian's a few days ago, and Freddie didn't exactly give the impression he was on his death bed. We've heard that rumour before too, but it's ridiculous. The reason we're not going on tour at the moment is because we can't agree on the whole process. Everything else is just a stupid rumour!"*

Queen is a band who haven't relied on promotion for ages. 'The Miracle' will sell vast amounts of copies even if the band don't tour, bringing a bit of movement into the international charts. So how important are these rare interviews for the band? Are they a necessary evil or are they still fun after all these years?

"We don't do very many interviews, because they just get to be really boring after a while." Brian admitted. *"Sometimes they're quite interesting though, because you get direct reactions to the Lps. And it gives us the opportunity to support our record company with their promotion, and that's only fair. It starts getting tedious when we do one interview after the other, and everyone asks the same questions..."*

The interview was over. We left the conference room at the hotel and were in the lift a few minutes later, when Brian called us back: *"I just talked to Freddie and John on the phone. We've got a band meeting tomorrow and will talk about a few things. A tour does look slightly more likely after all..!"*

Götz Kühnemund

DYNAMO OPEN AIR FESTIVAL '89

SUNSHINE IN THE CITY

The Southern Dutch town of Eindhoven isn't just famous for its massive Phillips factory and the internationally successful football team PSV Eindhoven. It also plays host to the Dynamo festival that takes place here every year during the Whitsun bank holiday. Organisers Andre and Tinus had once again managed to put together some great bands like Holy Moses, Sleez Beez, Forbidden, Sacred Reich, Armored Saint and Savatage - And the entrance fee was only Fifty Pence. We sent festival-spies Gotz and Buffo to tulip land and check whether this huge sum was well spent... All Gotz returned with was a red face (thanks to the heat wave, not his excessive beer consumption) so his pal Buffo had to remember what he could! Here's his report.

Whit Monday fell on May the fifteenth this year, and this was the day the fourth Dynamo Open Air Festival took place. In contrast to the festival two years ago, when it rained in buckets, the weather was really great, as it had been in 1986 in 1988. Bright sunshine and temperatures well in the eighties meant that drink sales exceeded all expectations. (Because of the low admission fee, it's the drink sales that bring in the profit.) 40,000 pints of beer and thousands of pints of softer drinks flowed down the thirsty throats of the 18 - 20,000 visitors, meaning that quite a bit of money was made! German band Holy Moses opened the fourth Dynamo festival at exactly 13.30 with the track 'Def Con 2' off their latest LP '..Liechtenstein'. During the course of their thirty minute set, the band and it's singer Sabina introduced more tracks off their new LP, without forgetting their older material like 'Life's Destroyer'. The fivesome did pretty well for an opening act, going down favourably with the audience. The next band on were a gang pretty unknown Dutch rock 'n' rollers called the Sleez Beez, who for some stupid reason burst into their set with a remake of the AC/DC classic 'Highway To Hell', resulting in a large proportion of the audience being driven to the drink and merchandise stalls. The five Amsterdam lads bored the pants of everyone during the remainder of their set with their own amazingly tedious compositions like 'Kick &

pic.: Eric de Haas

SAVATAGE

ARMORED SAINT

pics.: Buffo

Run', 'We Do Rock 'n' Roll' and 'Girls, Girls, Nasty, Nasty' confirming my suspicion that the best party acts hail from the States.

First highlight of the day came from Bay Area Combo Forbidden, who were greeted by the audience like old friends, and played six songs off their debut LP like 'March Into Fire', 'Forbidden Evil', 'Off The Edge', 'Follow Me', 'Eyes Of Glass' and 'Chalice Of Blood', as well as a wicked version of the Judas Priest classic 'Victim Of Changes'. The quintet didn't only surprise me with their high

ARMORED SAINT

DYNAMO OPEN AIR '89

standard of musicianship, but were also pretty convincing from an optical point of view as well. Frontman Russ Anderson especially, he is similar in physique to Testaments Chuck Billy and also spit into the air while sweeping across the stage. This band need to be watched carefully in future, because Forbidden have the potential to make the breakthrough.

The same applies to Sacred Reich from Phoenix, Arizona, who already proved their live qualities last year, when they supported Motorhead. The hell that broke loose during Forbidden's set was nothing compared to the chaos during Sacred Reich's twenty-five minute set. The bouncers had loads of work to do, despite their otherwise exemplary behaviour, and they had to cope with fans stage-diving into the photo pit continuously. Thankfully there were no major injuries. Apart from playing songs off the 'Ignorance' debut and the 'Surf Nicaragua' EP ('Crimes Against Humanity' and 'American Way'), Sacred Reich played two brand new tracks that will be released on their next album, hopefully ready by the end of the year.

The show went on with the secret headliners of the day, Armored Saint from Los Angeles. A lot has been said and written about these guys recently - including claims that Armored Saint are one of the best live bands around - so expectations were running high. And these were pretty much fulfilled! It was clear how happy singer John Bush and his team were playing on European soil for the first time, and this seemed to give the quintet the boost they needed. The highlight of the set, that lasted a good hour in all were classics like 'Marsh Of The Saint', 'Can U Deliver', 'Aftermath', 'Delirious Nomad', 'Book Of Blood' and 'Raising Fear'. The band also introduced a new track called 'Raining Fire', to be released on the bands' next LP. It's still not quite clear when this will be released, Armored Saint are going to have to sign a new album deal first. And that could take a while.

For some reason, quite a few fans began disappearing after the Saint show, although the festivals real headliner, Savatage, were still to play. These guys started off their show with two

Pics.: Eric de Haas

SLEEZE BEEZE

FORBIDDEN

pics : Buffo

old tracks, 'City Beneath The Surface' and 'Dungeons Are Calling' from the EP of the same name. In the time that followed, the band offered an interesting mixture of past releases, although they left away all tracks from the weaker 'Fight For The Rock' LP. Highlights were without doubt tracks like 'Warriors', 'Power Of The Night', 'Sirens', 'I Believe', 'Twisted Little Sister' 'Beyond The Doors...' and 'Devastation'.Singer Jon Oliva did however draw attention to himself with some exceptionally daft announcements, continuously using words like 'F**king' and 'Mental'. Savatage played a good gig all the same, and the band will be honouring us in Autumn with a new album.

The spectacle was over punctually just before ten, and the maniacs finally started wandering off. I, for one know where I'll be spending Whitsun 1990. At the fifth Dynamo festival! Hope to see you there.

Buffo

ARMORED SAINT & SAVATAGE

pic.: Eric de Haas

WHITE LION TURNS GREEN!
Mike Tramp Hunts Big Game

White Lion have come roaring back with a powerful follow up to their hugely successful 'Pride' the album that set the Brooklyn boys on the road to international fame.
An enormous amount has happened to the band since 'Pride' was unleashed on an unsuspecting world in 1986. Then they were virtually an unknown band, the toast of their local club L'Amour and raved about by a coterie of U.K. fans. Now, after months of hard touring, they have had enjoyed incredible success, climaxing with a chart hit single with 'Let The Children Cry.' Armed with the blonde Danish bombshell Mike Tramp (vocals) and guitar wizard Vito Bratta, the Lion are strong in all departments.

It was a tired and croaky Mike Tramp who answered my call at an early hour. He was in bed and reached for the 'phone uttering those groaning sounds associated with a man rudely aroused from his slumbers. But Mike is always ready to chat and one he got into his stride he was only too happy to talk about the great new songs on 'Big Game' and recall their recent triumphs. He also talked about his growing interest in environmental issues and the need for 'green' policies to save the planet.

A single is also to be released, a cut from the album called 'Little Fighter' and according to Mike the band are hoping to come over to Europe soon: *"I talked to my manager and I have the feeling we are planning to come over in September as part of a European invasion. We'll also be doing some of the big festivals in the summer of 1990. With Donington you usually find it is occupied by one headliner and they seem to chose all the bands they want. We heard it could be Def Leppard at Donington this year. But one way or another White Lion will come to Britain."*

Mike is very proud of the new album, although when we spoke he couldn't tell how successful it was going to be. it hadn't been released and there weren't any reviews to go by. He agreed however that there was some really good playing on it especially by Vito.

"He comes from the school of Brian May and he's really into melodic playing - with power. We chose the name for the album because it sort of follows on from 'Pride' and life really is the Big Game. It's all about world power and its a kind of broad statement on that theme. You only have to look around you know."

Mike explained how after dates with Poison on the World Series shows they were due to do two months of work with Ozzy Osbourne. He needed all his strength. Was he still keeping up his diet of Sushi?

"Oh yeah, and L.A. has got some of the best Sushi restaurants in the world. It's been a long time since I've been thrown out of a restaurant in New York! It used to be, like 'Get out of here with your long hair!' It's

Huge ramson asked for producer Michael Wagener

pics.: George Chin

all a part of life."

Maybe he'll find some Sushi (Japanese) restaurants in London when he visits next September.

"We would have liked to have done more work in Europe last year you know, but we didn't get a fair chance. The band was ready but other people said: 'We don't want you now.' We had to wait for record companies and promoters."

It seemed it took quite a while for the penny to drop in Europe just how big White Lion had become. Mike compares their situation here with Queen's in America. *"They always drew massive audiences in Europe but they were never that big in the States. The Europeans go for music over all, whereas the Americans go for dance music. White Lion is the kind of band that before anything else plays good rock. We are introducing more variety and as we grow, we leaning more towards a band like Queen that won't appeal so much to a dedicated heavy metal audience but more to a rock'n'roll crowd. All the different songs we do will that will set us apart."*

The songs from the album that Mike believes will put White Lion in a different category from the average metal outfit, include 'Broken Home 'Cry For Freedom'. and 'Baby Be Mine'. People will identify us with these songs, and that's what we've always wanted. We wanted to be US."

While Mike enthuses about Queen he doesn't suggest they are copying their sound. *"No, it's just that when you put on one of their albums every song was different. There would be a fast song, something heavy, they'd take you through life on an album. We'd just like to do a lot of different songs. That's always fascinated me and when Vito and I sit down to write we try to cover a lot of things so we don't keep repeating ourselves. Maybe that's because after being on the road with ACDC you hear the same thing night after night! They are one of the only bands that can get away with it. They're great. We had fun touring with them."*

To keep his voice in shape, Mike avoids too much partying and smoking these days. After a show he'd sooner go back to the hotel and watch TV. That was very sensible, I told him

"Yes, and it's quite boring! The exciting part is being on stage. The audiences have been just as crazy. We're playing to 20 - 30,000 people a night and that's great. On our last few tours we have encountered every kind of audience, from devil worshippers to Christians. Our last big hit was 'When The Children Cry' which was a real bonus. It just exploded AFTER our last tour and when the 'Pride' album had gone down the charts. Then it came back up and its sold over two million.

The new album has a strong live feel and has very few overdubs. We pretty much went into the studio and just laid it down. That's the way we wanted it."

Mike told how with his vocal parts he decided to sing the way he felt and to suit the songs. "I didn't want to go in there and try to sing like a David Coverdale or Joe Elliott. I just had to be myself - Mike Tramp . The lyrics are very personal and I had to perform the way I felt,"

Did Mike have any favourite tracks on 'Big Game'?

"Yeah, 'Cry For Freedom' is a particularly important song, and 'Let's Go Crazy' is like an opening song for the set. I'll be donating some of the 'mechanicals' (royalties) to Greenpeace, because there are some things I'm very concerned about, like the Alaskan oil slick disaster. I'm a member of Greenpeace now. The trouble is, in America now, everybody thinks these sort of concerns are a left over from Woodstock. For example they are launching a new ship, the Rainbow Warrior II and they had an album released to raise funds. But all the artists are people like Jackson Brown, who don't really appeal to today's rock audience and the Bon Jovi fans.

Therefore to get those kids involved you need to encourage them through hard rock. I'm sure they are just as concerned with the environment as the Woodstock generation were. Greenpeace doesn't need a Flower Power, psychedelic type Sixties image."

But it was quite rare for anybody from the hard rock end to show an interest in saving whales, or indeed the entire planet. Most heavy rock lyrics seemed concerned with either destruction, or the viler practices of the human species.

"I know, but Chris honestly, I think we all care. If you could make a choice between dirty air and fresh air, I think you'd take the fresh air. Would you rather go to a beach that's covered in oil or one that is fresh and clean and surrounded by blue water? That's why we all travel to the Caribbean from America. And why kill all the whales that will never come back? I'm sure they can get a substitute for whale oil."

Well there's certainly no substitute for White Lions. They are a band who take their work very seriously and all their dedication has paid off. Although 'Big Game' was done fairly swiftly in the studio, preparations went on for a year.

Said Mike: *"Vito prepared the music throughout the year, but then we went to a hotel in Palm Springs where i put down the melody lines and lyrics . In fact that part was done quite quickly over a three day period. A lot of the stuff Vito had been working out over two years on the road, but I had never sung it before. I'm not the kind of person who can sit down and write fifty songs straight off, so when I sat down with Vito at the hotel, we only did the songs that were intended for the album. There were no extra songs at all."*

Did they worry about the pressure of following up the success of their previous album? Was it a marathon chore?

"Not really because it didn't feel like we had an overnight success. It took such a long time for 'Pride' to get through. So we just went into the hotel and wrote what we wanted. To get back to the lyrics, I went into another room and sat down with a four-track and that's where a lot of the ideas for 'Cry For Freedom' came from."

Was this song directed at prisoners all over the world, or anybody in particular?

"It tended to lean towards Apartheid and stuff like that, and its mainly a plea for people everywhere to be able to live in freedom. 'When The Children Cry' was a commercial song that had a universal meaning. This is similar. We played it at our first rehearsal recently for the new material and it sounded really good. Yesterday was the first time we'd played live since we got off the tour. The tour lasted 18 months by the way."

Did he feel like a different person when he came off the road from the person who started that marathon?

"Yes...and no. The last dates were in October last year and I was worn out and got sick a couple of times. I think I was getting tired of doing the same songs. But now we'll have a whole bunch of new stuff to do. I want to hear the band's hits. We accomplished a lot on the 'Pride' tour and when it came to recording this album we felt much more relaxed. We're like a club band again!"

Chris Welch

Smilin' Tramp

Kingdom Come

IN HIS OWN WORDS

KINGDOM COME
'In Your Face' (Polydor)

Lenny Wolf (lead vocals) and James Kottak (drums) on their sensational new album.

DO YOU LIKE IT

Lenny: We tried to keep the production very raw on this album. Literally 'In Your Face.'
James: With this album we took all the negative press and turned it into positive energy. That really helped us. The criticism fuelled the fire and made us work harder.
Lenny: I always write these songs for myself. This one I wrote about seven years ago in Germany. It didn't have that section that goes 'Now you know the time is right,' so the band made a good piece out of my old song. It's a great, let's have a good time rock'n'roll song you need when you go out live.

WHO DO YOU LOVE

James: The title pretty much tells you what it's all about. It reminds me a bit of The Who. It's got that violence. It's just good time rock'n'roll.
Lenny: Songwriting is a very spontaneous business. I can write a few songs in a week and then I go for periods when I don't touch the instrument for a couple of months. It's not a nine to five job.

THE WIND

Lenny: This is Oliver Klemm's favourite song. He's a nice guy. The Wind deals with the elements. We mustn't forget who is the boss, which is still Mother Nature. It also relates to myself. I am a fiery person, but there is only so much fire you can have and sometimes it is better to roll with the punches. Let the wind carry you and you are going to get there anyhow.
(Me: It sounds like Metal Hammer) You know I love this guy's sense of humour!
James: In a hundred years from now we're all gonna be gone but the wind will still be here.
Lenny: It's a very typical Kingdom Come song.

GOTTA GO (Can't Wage A War)

Lenny: Ah, Lenny's favourite song. The best I ever wrote. Musically I was trying to challenge myself a bit. I wanted to do a cruising, heavy rock song with NO dirty guitars. I mean, no distorted guitars. I thought, is that possible? So I came up with a lick, a stirring bass figure, and a simple strutting drum figure and I loved it. But when the chorus comes in and the band sings: 'Ah, it's got to go!' it gets back into a heavier rock category. Danny Stag plays one off his best solos on that song. It really touches me. It's not like one of those speedy 'I'm so good' type solos, it's really heart felt. Lyrically, I remember when I was still living in Germany, there were stickers on car bumpers which said: 'Imagine a war when nobody shows up.' It stuck in my mind. If the politicians can't get along, let them meet in a field and bang their heads together. But leave people out of it. Having toured the world, I can see that nobody wants war. They just wanna live and have a good time."

HIGHWAY 6

James: This is like anti-suicide city. Lenny wrote this song years ago and I didn't know what it was all about. Then I saw all this stuff on TV about these teenage suicide people. It got me thinking, and I came up with the idea that High Way 6 is the road that leads you to death. Danny came along and added the idea that 'Highway 6 is the road that leads you to river Styx that divides the living from the dead and the good from the evil. ' So don't cross over. It's anti-suicide all the way.
Lenny: There are so many bands who have this thing that in order to sell records you have to be all f***** up. You gotta talk about Scotch whiskey all day, and they glorify death. Those people don't know what the hell they are talking about. They've only got to face death once and they'd be so scared they'd sing pop songs after that. We don't want to bullshit the kids or ourselves. Life IS worth living as long as you know what to make of it. Having to fight for things and dealing with emotional roller coasters is a challenge. So you have a problem? Make it better. We all get to a low level and will return there at times, but you'll never fall all the way, unless you give up. That's what we believe. I could understand punk when it was anti-that disco stuff of the Seventies. But there's a lot of stuff out there now I don't understand what the hell it's all about. Maybe I'm getting old. I'm 27, so maybe that's too old. I'd sooner watch Hendrix, Zeppelin, or Aerosmith than most of these thrash bands. That's where I'm from - the old school.
The old school of hard ons!

PERFECT 0

Lenny: This is a sexual song, dedicated to all the dancers, especially in Vancouver, Canada, who helped us emotionally and physically.
James: They sound like they are some kind of saints!
Lenny: It's just a fun song to play.

JUST LIKE A WILD ROSE

Lenny: Oh yes of course we had this urge to write another bluesy song. It came after I heard one of my all time favourite songs by ACDC called 'Night Prowler'. We wanted to write a blues anyway but something at a more cruising tempo, very laid back. I like songs that make me want to drive my car y'know. This one has got a shuffle beat and it just talks about an experience . Instead of me being with a slut and kicking her out, it was ME being kicked out. I met a girl and thought, wow this is it. While I was having her, I knew I could keep her. A wild rose is one of the most beautiful flowers but it only lasts a couple of days. So she was my wild rose.
James: So one way and another all these songs are related to real experiences.

OVERRATED

Lenny: This isn't a song about a hooker. It's very simple. You're on one side of the street and she's on the other. She's a great looking woman, a mind blower. Then you walk up to her and the minute she opens her mouth, you think, Oh my God, how I can get away as quickly as possible? So her looks overwhelm you and you are on cloud 18 until you find she is a most insensitive person.

MEAN DIRTY JOE

This happened to a friend of mine, when a friend of his took his girlfriend away. There is nothing worse when its the girlfriend of your best friend. It's a case of you just don't do that to a friend. I did change the name. It wasn't Joe. Before the lyrics were written we called it 'The Mean Song' simply because the guitar lick was so heavy. Dum de dum, da! It sounded great.

STARGAZER

That's the only song where we wrote the lyrics first. Johnny and I were sitting in the back of the bus driving through Arizona and looking at the beautiful scenery. Johnny was saying as a kid he used to sit out and say: 'Who made all this stuff? Who made us all come alive?' That's what 'Stargazer' is all about.

Chris Welch

METAL HAMMER'S BEST OF BRITISH STEEL

DOGS D'AMOUR

MIDNIGHT BLUE

TIGERTAILZ

SABBAT — THE CLERICAL CONSPIRACY
SACRILEGE — SPIRIT CRY
ACID REIGN — GODDESS
DOGS D'AMOUR — TALES OF DESTRUCTION
TRIXX — LOW LIFE
AFTER HOURS — LOVE ATTACK
TORINO — NIGHTS ON FIRE
MANTAS — I'M ON FIRE
LAST OF THE TEENAGE IDOLS — LOOKING FOR A LADY
DEATHWISH — PREY TO THE LORD
LIXX — ONE WAY RIDE
VIRUS — TESTIFY TO ME
TIGERTAILZ — LIVIN' WITHOUT YOU
REANIMATOR — DENY REALITY
DEATH THRASH — QUEEN OF THE NIGHT
WRATHCHILD — NUCLEAR ROCKET
TATTOOED LOVE BOYS — READ MY LIPS
MIDNIGHT BLUE — SURRENDER
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ACID REIGN

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U.S. METAL SHARDS

* "There's absolutely nothing to it," manager Ed Lefler declared in the Los Angeles Times about the Van Halen/David Lee Roth reunion rumours. "It's complete, utter nonsense. Of course when people hear it often enough they believe where there's smoke there's fire. The more I deny it, almost the worse it makes it. It's exasperating."
For the record, Van Halen; Edward, Alex, Michael and Sammy are still intact.
Incidentally, David Lee Roth is rumoured to be trying out his new band at the Calabassass Canteen near Los Angeles this weekend. We'll keep you posted. Word has it Roth's new guitarist has little in common with either Steve Vai or Edward Van Halen.

* Mötley Crüe awarded 52-year-old Vittoria Hohman 0,000 because she allegedly suffered permanent hearing loss when she took her daughter to a Motley Crue concert in St. Petersburg, Florida four yeas ago.
"The damage she suffered affected both ears and it is permanent," commented attorney Tom Carey. "The doctors say there is nothing they can do and even hearing aids won't solve the problem."
The case was settled out of court.

* Guns N' Roses have sent cease-and-desist letters to 500 radio stations instructing them to stop broadcasting selection from the G'N'R bootleg 'No Refrain.' The disc contains rough versions of tunes from Appetite For Destruction. At the moment G'N'R and management are searching for the culprits that obtained and are releasing the illicit vinyl, and they intend to prosecute.

* Poison will be headlining the World Series of Rock in Alpine Valley, Wisconsin on May 26 and 27. Also appearing will be Tesla, Winger, and the Bulletboys. The shows are expected to draw 80,000 people. Just think, a mere three years ago Poison were in the clubs.

* Metal Church have come up with the novel concept of doing a marina tour. In other words the headknockers are contemplating spending the summer travelling by sailboat down the West Coast and through the Panama Canal (good luck) and then up the East Coast. Tour dates will include only port cities, i.e. Seattle, San Francisco, Los Angeles, San Diego, New Orleans, Miami, etc. Novel idea.

* Big buzz on Badlands. Their parent record company, Atlantic shipped 155,000 units of the group's self-titled debut LP. That's a larger initial release than any other debuting band in Atlantic's 40-year history.

* In this era of Mr. Big, Badlands, Blue Murder, and Bad English, another mini-supergroup is in the making. This one consists of Ted Nugent, Aynsley Dunbar (ex-Journey, Whitesnake), Jack Blades (ex-Night Ranger) and Tommy Shaw (ex-Styx).

* Trend of the future: The Record Bar, a 149-store chain of record shops, is phasing out vinyl. CEO Barrie Bergman claims that record account for only 2 percent of the chain's sales, and since distributors have put a 15 percent penalty on vinyl returns, the company has decided to stop carrying those large black circles.

* L.A.'s latest rock attraction, the Noize Toys nearly blew down the walls of Gazarri's nightclub last weekend when they used a little too much pyrotechnics in the tiny club.

BREAKTHROUGHS

* The Beastie Boys will release 'Paul's Boutique' on Capitol Records in late July. The LP is co-produced with the Dust Brothers (Matt Dike, John King, and Mike Simpson). Songs include 'Hey Ladies,' and 'Shake Your Rump.'

* Mike Monroe is in New York recording with bassist Kenny Aaronson, guitarist Phil Grande, and drummer Thommy Price; Michael Frondelli is producing. Look for a mid-summer release.

* Information is beginning to come through about Doc McGhee's Make A Difference record. The LP, the proceeds of which will go toward the prevention of drug and alcohol abuse will feature Ozzy doing Hendrix's 'Purple Haze,' the Scorpions performing the Who's 'I Can't Explain,' Motley Crue executing Tommy Bolin's 'Teaser,' Cinderella covering Janis Joplin's 'Move Over,' and Bon Jovi doing Thin Lizzy's 'The Boys Are Back In Town.'

* Female speed metalists Meanstreak are recording their second LP with Alex Periales.

* Bad Brains have returned to their original lineup. Their new LP, Way Of The World, will be released in June.

* The Hangmen's self-titled debut LP will be released on July 4th. The album, which features L.A.-styled rock, is produced by Vic Maile and mixed by Paul Lani.

* Hear & Now, the first LP from Billy Squier in three years on June 27th. The first single is 'Don't Say You Love Me.'

* Y&T's rhythm guitarist Joey Alvis has left the group.

* The Dycondras, a trio that plays an 'out funk'nrageous' meld of Cheech and Chong, Frank Zappa and Anthrax are recording at Paramount and Indigo Ranch studios in Los Angeles with producer Michael Rochelle.

* Jim Sanguinetti, Modred's original guitarist, has rejoined the group. Modred's debut LP, Fool's Game will be released in June. Songs include 'State Of Mind,' 'Spectacle Of Fear,' 'Everyday's A Holiday,' 'Spellbound,' 'Sever & Splice,' 'The Artist,' 'Shatter,' 'Reckless Abandon,' 'Superfreak,' 'Numb.'

* Watchtower, London (a reincarnation of Nikki Sixx's original band) has signed to Noise Records.

* Viscous Rumours has signed to Atlantic records.

* Extreme recently won the title of 'best Hard Rock Band' at the Boston Music Awards. This is their third time winning in that category.

* Hans Naughty's bassist Steve Stamatto has made it to the final round of the international 198-89 First Base Awards.

* Northrup are in the studio, doing demos for Geffen Records.

TOUR INFORMATION

* There's a new touring trend developing in the States. Because of the lack of arena headlining acts that are going out this summer, bands like Great White and Tesla will be going out and headlining the theatres, 3,000-5,000 seaters. For years, while groups were attacking the big halls, this was considered second rate, but because of the tenuous situation of touring (bands like Ratt, Judas Priest, David Lee Roth, and Iron Maiden have all not done as well on their most recent tours as in the past), groups are finding ways to test their popularity, before jumping into the arenas.

* As of May 31, the Cult will be Metallica's special guest. They will be touring with drummer Matt Sorum.

* Many dates on the Ratt tour have been cancelled due to poor sales.

* Ozzy Osbourne goes back out on tour 15th June with White Lion and Vixen.

* Guns N' Roses are rumoured to be opening for the Rolling Stones on their U.S. tour.

* Bad English are hoping to replace Skid Row on the Bon Jovi tour.

* Poison are now out with the Bulletboys.

GOSSIP

* Curious as to how Bad English, the group featuring John Waite, Neal Schon, Jonathan Cain, Ricky Phillips and Deen Castonovo get their name? It was from a game of billiards. "The studio we were at had a pool table, and we started having insane pool games for huge amounts of money," comments Waite. "It went from who would play for sushi to who would play for a case of beer. And then it got to things like who would play for ¡00. And so we all started practising and playing pool. We'd even sneak out of sessions and start playing a game. Eventually, Jonathan bought a book on pool and we found this phrase, 'bad english.' It's when you hit the pool ball badly and it goes off to one side and goes down the pocket -- that's bad english. We couldn't pass the name up, it was just too good."

Jodi Summers

BRIGHTON ROCK

On the eve of a four week tour of Canada, Brighton Rock vocalist Gerry McGhee was closing his eyes and thinking of England. Glasgow born Gerry and his Canadian cohorts, Greg Fraser *(guitar)*, Stevie Skreebs *(bass)*, John Rogers *(keyboards)* and Mark Cavarzan *(drums)* were eagerly looking forward to making their U.K. debut with a short club tour at the end of their Canadian tour.

"It's what's keeping us going right now; everybody's all excited about it. It's just a feeling that you get when you know it's a new territory, like when we went to America the first time. Everybody was wondering what the crowds would be like and just itching *to get over there!"*

It was on the return from his last visit to England in 1984 that Gerry first got together with Greg and Steve and determined to form a band that would be more than the average Canadian bar band, playing cover versions of the heavy and famous and dreaming ineffectual dreams about emulating their success.

"One of the things I'd seen when I was in England was that a lot of bands treated it like a job; they went in to rehearse from nine to five every day and had a tea break - they didn't have an acid break or a pot break! - and they did nothing but write originals.

"I'd been playing in a band about seven years before that, just slogging it out in the bars. You play AC/DC, and Zeppelin, and Sabbath, and you get a little bit of success, you start making a little bit of money, but you're only playing other people's material, so it's a limited future.

"I couldn't get in with guys who were willing to sit down and write, and that's what impressed me about Steve and Greg. They said, 'We don't wanna go anywhere near *the road! We want to put a band together and go into the basement and write a record for the first six months.' I went, 'That's what it's all about! I'm in!'*

"We wrote the 'Young, Wild and Free' record in the first six months we were together and when that was done, we said, 'Now it's time to go live!' What we did was half cover, half original, which is death *over here! People don't want to hear originals unless you've got a record out. But we struggled it out and we played every hole they let us play, just because we knew we were biding our time."*

Brighton Rock's break came when their tape was chosen from around 1,500 other hopefuls for inclusion on a Toronto radio station's 'home-grown' album, featuring ten songs from local talent. This chance and the band's independent EP of their demos stimulated record company interest and they were signed by WEA.

The release of their first album with WEA, entitled 'Young, Wild and Free' and produced by Michael Wagener, resulted in a busy touring year for the band in 1987.

"Yeah, fourteen months! But we enjoy the road so much. The hardest part about this record was that we got yanked off the road after all that time. Sitting off for a year and a half was death; we couldn't wait to get back out! That's why, through this whole tour, we've allocated one week off in every six, so we can write the new record right now.

"It's great doing records and it's great doing videos, but playing in front of people is what it's all about. God, I was excited when we were young and we went to concerts to see our favourite bands! Just the fact that they were there that night was so special and we know that, when we're out there, there are people that feel that way. It's such a compliment and such a buzz to know that somebody's waited to see you come into their town that we just can't get enough of it. We'd rather be playing than doing anything else!"

SCARY

Brighton Rock's second album, 'Take A Deep Breath', was recorded last summer with veteran producer Jack Richardson and although it has only just been released in the U.K. it has been out in Canada since February and the band have had a Top 20 hit there with the single 'One More Try'. *"We try to stagger the release so that we can tour right when the album's out,"* Gerry explained.

This time around, the band set out to capture their live energy and immediacy on vinyl when they recorded the album.

"We found that a lot of people were coming up to us and saying, 'You're better live than your record' - and that's scary! There's no overdubs or double-tracking on the record. I went in, and I sang the song three times, and we picked the best version. If there was a mistake on it, well then, there's a mistake on it - I'm not perfect! We wanted to keep the energy and the integrity of the band, yet have the fidelity that would sound really good on the radio."

With the album doing well and the prospect of a lengthy touring schedule ahead of him - Gerry McGhee sounded like a happy man.

"I think the major strength of this band is that we're such good friends and we get along so well. We've never had a fight; we've always sat down and talked it out, and the rule is 'majority rules'. And because we're friends we just enjoy playing together, and playing our own music, it comes across in the songs, in our live shows - and even when we do interviews! We just feel lucky to be able to do what we do for a living."

Valerie Potter

VOODOO X

PUTTING A SPELL ON YOU!

What happens when an ex-punk goes metal? The amazing answer - is Voodoo X , starring Jean Beauvoir, one time Plasmatic and jamming partner of Jon Bon Jovi The band was recently launched at a big press party. It happened at The cafe Wunderbar in downtown Munich. The place was packed with guests from all over Germany. Press,Radio and TV.
CBS had invited them all to participate in the world premiere of their newsigning. Never heard of Voodoo X? You might recognise a few faces. The founder and boss of the band Jean Beauvoir - is dark-skinned, with a mohawk hair-do. Another muso present was particularly conspicuous with long blond hair falling all over his face. If anyone wondered who the blond geezer on keyboards was during the Bon Jovi encore at their recent Frankfurt show, when they played the Creedence Clearwater Revival classic 'Travellin' Band' the answer is he was ex - Nena keyboard player Uwe Fahrenkrog Petersen, now a member of Voodoo X! Uwe had a German hit with a song called '99 Red Balloons'.

A wolf in sheep's clothing? A subtle swing from pop to heavy rock just because it's got more marketing potential at the moment? He strongly denied this accusation, and told me that his old band had started playing heavier music long before '99 Red Balloons' first became a hit in the UK and the US. Odessa was the name of the project and they released two Lps on a label called Good Noise.

He met Jean in the USA, where Uwe was referred to as the 'mad German'. Once the 99 red ballons had disappeared over the edge of the horizon, he kept himself going by writing sound-tracks in Los Angeles. Monsieur Beauvoir then decided to integrate the 'Son of a Baroness and a Viking-blooded father' as a Wagnerian element in the project that already included guitarist Tommy Lafferty.

Tommy was an old friend of Jeans' and he'd already paired up musically with the son of French and Haitian parents during his successful solo career, so when he first heard about the Voodoo X project, he was there like a flash. All this led to his presence on stage during the Bon Jovi jam in Frankfurt.

Jean Beauvoir first drew attention to himself in the early Eighties when he was guitarist with the Wendy O'Williams comic punk band The Plasmatics. After the band split he got together with Springsteen guitarist Little Steven and headlined a few dates with him. It was while recording with this band that he first met Jon Bon Jovi, who in those days was still employed cleaning the floors of the recording studio they were using...

CELEBRATED STAR

He then continued work as a songwriter, composing for the likes of Nona Hendrix, Kiss and the Ramones, whose 'Animal House' LP he also produced around the same time. His first solo attempt 'Drums Along The Mohawk' was an instant success. A single taken off the LP 'Feel The Heat' was title track in the Sylvester Stallone movie 'City Cobra' and stormed the charts world-wide. Jean suddenly became a celebrated star on the pop scene, and he secured his position with this next solo album. But he still never felt really at home with this categorisation. Once a rocker, always a rocker - with Voodoo X, his priorities are to straighten out his reputation.

In the cafe Wunderbar they played first extracts from the uncompleted Voodoo X debut 'Vol I - The Awakening' over the in-house sound system. The first track they played was the single 'Voodoo Queen'. 'Radio garbage' was all my neighbour at the bar had to comment on it, while he ordered his next Daquiri. Well spotted! The track sounded ideal for commercial radio play, nice and catchy. Uwe deserved a medal, but Tommy wasn't gonna compromise either. Voodoo X clearly defined their hard-hitting future with this heavy rock track.

If anyone present still had doubts about the music, these were soon dramatically swept away with the tracks 'I'm On Fire'. The gear was shifted up a notch, it was time for some controlled speed metal: Drummer Ernie Lake, who was the last to join Voodoo X was allowed to express himself as freely as he pleased. Bassist Ivan Wong, the second half of the extremely tight rhythm section, didn't have any problems keeping up. This metal at its most potent.

The chorus of 'I'm On Fire', in fact the whole rhythm and structure of the track bore similarities to Kiss. It sounded like a medley of the song 'Under The Gun' and another Kiss track that I can't remember the title of. Whatever the reason was - Jean soon explained to me why this was no coincidence: Paul Stanley had contributed a few ideas to thank Jean for helping on the track 'Thrills In The Night' and other songs.

All media representatives that night agreed on one thing. If the rest of the Voodoo X LP is of a similar quality, the band should surely find all doors open for the nineties, and manage to climb the ladder of fame as high as Beauvoir's mate and former studio cleaner Jon Le Bon. The five musicians seemed happy with their reception, and answered the questions posed my a local TV presenter with ease and relaxation. We had sensibly arranged for an interview with the band later. We'll be bringing you a more detailed interview on Voodoo X in a future issue.

Oliver Klemm

Just When You Thought It Was Safe To Go Back To The Seance...

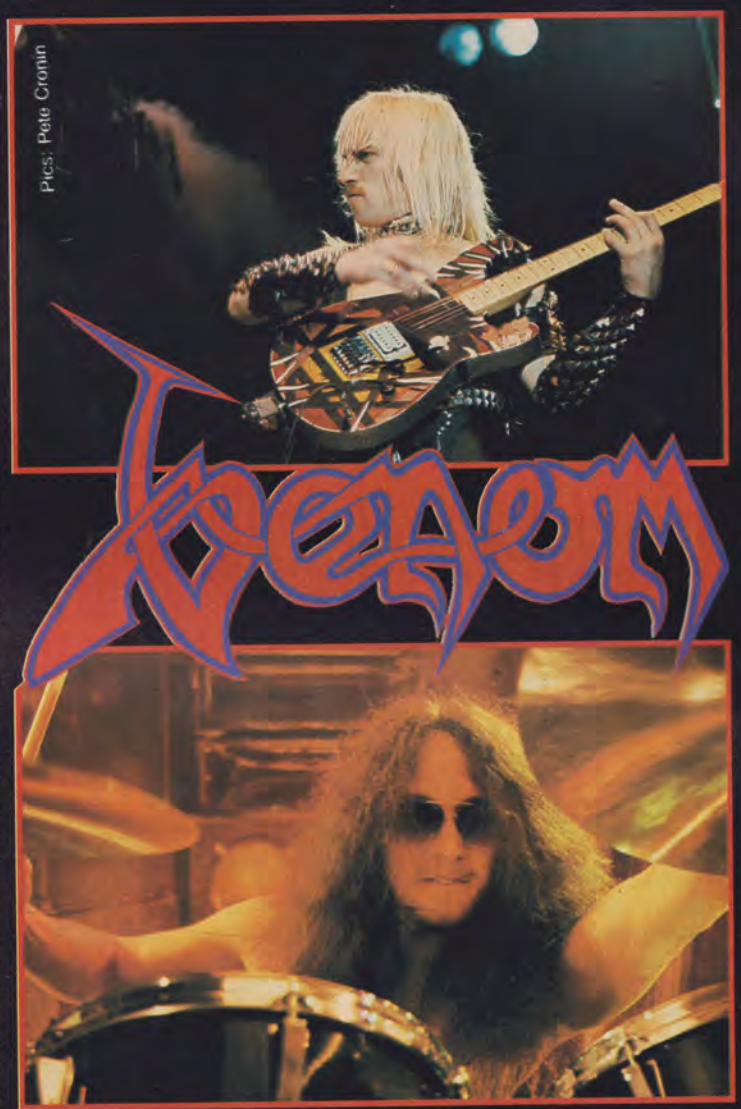
Venom at their inception were the finest idiot savants of mind bending heavy metal since the first few Black Sabbath albums. Venom were the sound of someone vomiting up a tandoori broken bottle curry, while having a powerdrill applied to the back of their head. An unholy row the likes of which had never been heard before, three bargain basement Sid The Satanists from 'Oop North' thrashing the f-word out of innocent musical instruments, roaring obscenities and never ever helped old ladies across roads. They were also bigger than...oh, let's just say they headlined Hammersmith Odeon a couple of times, and played to pretty massive crowds across the States, Europe and even Brazil, the kind of stuff that the Class Of '89 British Bands have a long way to go before achieving.

But it all got a bit ropey in the end. They said it once with their epileptic debut album, they said it best with the utterly apocalyptic 'Black Metal' album, then they disappeared under a plethora of badly packaged, multiple formatted, over ambitious but under recorded releases. Young pretenders like Slayer, Metallica and Anthrax quickly pulled level with, and soon overtook, the former Gods of Geordie evil.

After a pretty abysmal double live album guitarist Jeff Mantas deserted the sinking ship, surfacing last year with 'Winds Of Change' a cheap 'n' cheerful melodic rock LP, to be replaced by not one but two guitarists (Jimi C. and Mike H.) who failed to capture the imagination of the public, despite the band finally eaving Neat Records and working with a bona fide producer (Nick Tauber) on 'Calm Before The Storm'.

The end in sight? Don't bet on it. In a move that surprised a good few people earlier this year Venom split...in two! In one corner the man with the Tim Oakes haircut, perchant for wreaking bass guitars and voice like a strangled Rottweillerdog, Conrad Cronos, with Jimi C. and Mike H. in tow, forming 'Cronos'- the band, and setting off to the States to ply their trade minus all the knee length studded Doc Martins we'd come to love them for, as a jeans 'n' t-shirts type band. In the other, drummer Tony Abbaddon, part time tour manager for various thrash bands playing the European club circuit and full time owner of the name 'Venom'. With Jeff Mantas returning to the fold Venom were rolling again, and soon to be found inking a deal with mega-indie Music For Nations. Over to you Tony...

''We've got the band stable, with about nineteen to twenty songs for the album, of which we'll use nine I would have thought. I've been working with Mantas since before Christmas. The guy we've got on bass and vocals I'd rather not say at the moment, until we have the album ready to release, so we can utilise him for a major amount of the press. He's from the north of England, somebody we've liked for some time, and he's been aware of the band for a long time. We feel that he probably has more in common with what we used to be than we do at the moment, so he's proving very helpful, he's done some stuff in the past but not what you'd call well known, and he's done some stuff with us, backing shouting type vocals and stuff like that. We've got a rhythm guitarist who's worked with Mantas in the past, Al Bracken.''



So, what would you say to people who might be a bit cynical about the return of Venom?

BANDWAGON

''I think anyone's got a right to say that. The band in one form or another has always been an eye opener, and something of question. The fact is that the press were massively helpful to us in the beginning, and everyone climbed aboard whatever bandwagon we were doing, if they now want to be cynical it's up to them. As in any other time in Venom's career we have to prove it.''

As there's only yourself left from the 'Calm Before The Storm' album line-up, will you be playing material from it live, or sticking to tracks that both yourself and Mantas originally recorded?

''Well, I'm maybe 50 or 60 pounds heavier than him, so if it comes to a wrestling match...I know Jeff won't want to play it, I know he doesn't like that album at all. I think it's the best one we did. not for reasons of the musicians being any better, simply the feeling was better. After a long period of arguing between the three of us, when we got new musicians in, it turned into a period when we were fresh again. I'd like to think we'll play it live but I'll have to twist Jeff's arm up his back a little bit.''

I've got to ask, is there any bitterness about failing to keep Venom moving when the competition arrived?

*''I do. The main reason isn't thinking that we should be more famous or whatever, because when I look at videos we were basically pretty bad. Over the top, but pretty bad, we weren't good musicians at that point. But we at least went to the press and I'm very open about this, we said we were s***, this is just entertainment, like a really bad B-movie that everyone goes out to see. It's s*** but you sit through the whole performance. Bands who come out now, apart from Anthrax, I must say, who're very good musicians, a lot of them take themselves ever so seriously. They're so tired looking, they're so boring on video, they're so repetitive and they shouldn't take themselves so seriously. We were only meant to go out and show the kids on the street that they could do what their heroes were doing if they just go out, buy a guitar, and have a shot. Venom didn't set out to be 'a group', we set out to be the biggest, loudest, daftest group, and we achieved that. Now what we're able to put in is a certain amount of musicianship which we didn't have before.''*

The album it all hinges on now is 'Prime Evil', produced by Nick Tauber, the man behind the production on 'Calm...'. As the name indicates, the band are still keeping their interest in all things dark and nasty to the fore, but perhaps in a less ham fisted manner this time around.

''The title sums up a lot of what we were, 'Prime' being the first, and 'Evil' being the malevolent thing which were were always working at. It's going to be a step up. The whole Satanic aspect was something the three of us were very interested in at the beginning, though we didn't get into it as deeply as some people thought. Cronos was responsible for the lyrics then, and I'd agree with you that 90 per cent of it was a bit childish, though I thought he came up with some stuff that was very good, stuff like 'Manitou', not the more direct, 'we drink the vomit of a priest' stuff, and the stuff we're writing now is like that.''

If the band come within any distance at all of 'Black Metal', let me tell you, I can't wait!

Mark Day

METAL SHOTS

Crimson Glory: Next years best hope?

The Scorps honoured us with their presence

The backstage pass is often seen as your instant passport to all things wild, crazy and rock 'n' roll-ish. Everybody wants one and there are never, ever enough to go round. That coveted slice of metal-credibility is the thing journalists moan about if they don't get one. It's the thing bands have to wear on bits of string round their necks, cause they're very good at losing them. It's the thing that allows fat, sweaty roadies the opportunity to take advantage of gullible groupies on the promise of 'acquiring' one. It's the thing they fine you ten or fifteen quid if you 'lose', oneto discourage you from giving them to less gullible groupies in return for, ahem, favours. And you know something? Backstage simply isn't the most interesting place in the world to be. 'If you've not got a job to do, get out of the way!' Could be the backstage motto, and all the real rock star hanging-out takes place back at the hotel while the backstage area is more of a hive of industry, mess of wires and cables, and domain of fat, sweaty roadies in Status Quo t-shirts with big bundles of keys hanging from their belts. That's what usually happens but not at Metal Hammer's 5th Birthday Concert. But the big question remains ''Where is the picture of Hammer star Manfred Eisenblatter?''

Rock Lobster

Michael Wilton (Queensrÿche)

It's funtime at MH's party

The almighty Bubi (Zed Yago)

Warlock's or Doro's T...

Fresh Pesch

Andy Susemihl (U.D.O.)

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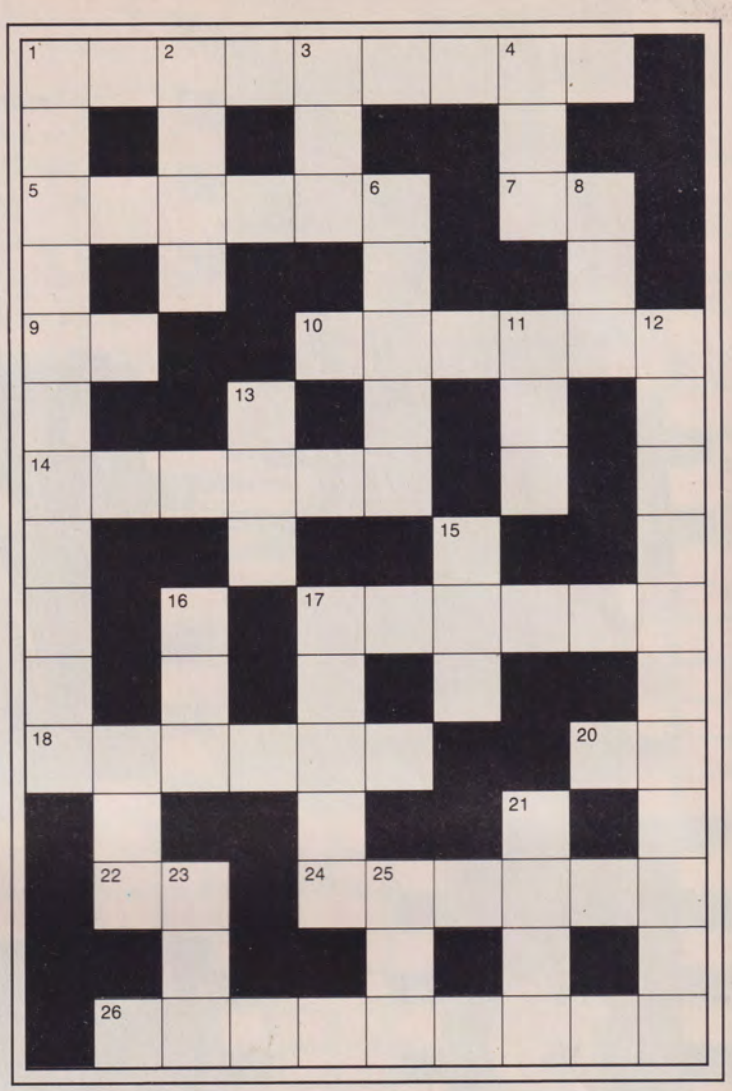

R WORD X No. 013

BY DOT MATRIX

So it's time for all you fans of standing around in an empty, disused warehouse by get your mits on the Metallica albums, sharpen your biros (and your wits) and fill in the RoxWord. The first five out of the hat will win a free subscription to Metal Hammer for a whole year! Entries should be sent to: RoxWord, Metal Hammer, 3rd Floor, 59 Queens Gardens, London. w2 3HF to arrive by 30th May 1989.

CLUES

ACROSS:
1. Blackened
5. Hammett
6. See
9. Dealer
10. Be
13. No
15. Justice
16. Gun
19. Me Alone
20. Leave me be

DOWN:
1. Eye of the ——— *(8)*
2. Taken my upper limbs *(4)*
3. They ——— me locked up in this cage, Sanitarium *(4)*
4. Leper Messiah, spreading his ——— *(7)*
7. What the soldier boy is made of *(4)*
8. First number *(3)*
11. Turns ——— obsession, Battery *(4)*
12. End of Justice for all *(5,3)*
13. Hell is worth all that, ——— habitat *(7)*
14. I will ——— you through, M of P *(3)*
17. Just call my ———, M of P *(4)*
18. Justice is ———, seeking no truth *(4)*

ANSWERS to Metal Hammer RoxWord 012.

ACROSS: 1.Blackened 5.Hammett 6.See 9.Dealer 10.Be 13.No 15.Justice 16.Gun 19.Me alone 20.Leave me be

DOWN: 1.Beholder 2.Arms 3.Keep 4.Disease 7.Clay 8.One 11.Into 12.Dyers Eve 13.Natural 14.Run 17.Name 18.Done

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(Chrysalis Records CHR 1665)
*****

Go down to the beach someday, find a nice little rock pool and have a little look at what lurks under a few of the rocks. If you're lucky, you just might find all sorts of bizarre pond life slithering around.
Then have a listen to what lurks under the garish, barnacle encrusted sleeve of the Sea Hags debut album. Things are not always what they seem, once you've looked under the surface.
Like fellow Frisco musos Metallica, the Sea Hags can be loosely fenced in by generic tags and labels, but they'll never be pinned down by them. File the Hags for convenience alongside, inevitably, Guns 'N' Roses/Circus Of Power and, maybe, Bang Tango, the sweaty sounds of American rock distilled to the purest drinkin' liquor. Then watch them neatly sidestep the category and stumble off in their own direction.
Like Aerosmith before they started cutting down on the drugs, or Iggy And the Stooges on a rock 'n' roll bender, the Hags rock out in an intense but lazy manner. They're not going to break into a run when they can jog along with their teeth gritted and sweat running down their backs, making big wet stains on their shirts. They're pretty adept at making the easy sound difficult, and you can't help but listen out for the sound of Ron Yocom, Frankie Wilsey or Chris Schlosshardt falling over while in 'too-laid-back' mode.
Like rubbing the ends of your fingers across concrete till they bleed, Sea Hags are an experience that demands your attention. This is 'natural' rock 'n' roll, not rock 'n' roll as controlled by the head of A&R or an overbearing producer, it's nasty, threatening, detached, and it riffs like it was written as the soundtrack to a particularly sordid dirty movie. Don't be fooled by the cover.

Mark Day

SPECIAL TIP

QUEEN
'The Miracle'
(Parlophone)
*****

First there came rock groups. And lo - they were good. And then came Queen - and the world trembled. For Queen are not just a group, they are a way of life, an institution and they have a place in the national heritage of treasures that means they now transcend all current fashions and styles. There's no doubt Freddie Mercury, Brian May, Roger Taylor and John Deacon are busy creating Queen music and to hell with the categories. So all we can debate here is how much is there in it for the average MH reader? Setting hardcore Queen fanatics aside for a moment, there are as many pop fans, yuppies, bimbos and bank managers who like the band, as there are registered rocksters. In fact a motorcycle messenger who has just passed my desk, helmet bumping into furniture and radio blaring, grunted 'Good record that.'
And so to the music. Is it significant that I was playing 'The Miracle' when suddenly Mark Day burst into the office, with a completely different hairstyle! Gone are the long blond dreadlocks and suddenly we are confronted with short, red hair. A miracle indeed. But enough of this office gossip. Back to the music. Some of the cuts (Ed:hair-cuts?) are brilliant, like 'Party,' the raucous opener, where Freddie sounds like the sort of guy who wants to keep everyone awake all night, when you'd sooner crawl into the loo and rest your head on the cool porcelain. 'The Miracle' is full of typical Queen Hollywood style over the top romanticism, and 'I Want It All' is the sort of song City lager louts will chorus in the buffet at Liverpool Street station. Although some of the cuts are strictly disco or pure pop, like the rather dismal 'Rain Must Fall' there are so many great guitar solos and effects from Brian, and Freddie sings with such vitality that there plenty for a rocker to enjoy if he or she is prepared to skip tracks. Generally side one is the hottest.
With the band all contributing to the writing and swapping instruments this is a combined effort Queen can be proud of.

Chris Welch

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	VALERIE POTTER	LIZ EVANS	STEVEN LEWIS (Reader)	LISA DOMINIQUE
SEA HAGS Sea Hags	4,44	4	5	4	4	5	4	5	5	4
BADLANDS Badlands	4,11	5	3	4	4	4	4	5	4	4
Y + T Anthology	3,88	5	4	5	4	3	4	4	2	4
TAD God's Balls	3,77	3	4	4	4	5	3	4	3	4
TORA TORA Surprise Attack	3,33	4	3	3	1	4	4	2	4	5
KING'S X Gretchen Goes To Nebraska	3,22	3	1	4	5	5	4	4	1	2
WARRANT Dirty Rotten Filthy Stinkin'Rich	3,00	4	3	4	3	3	3	3	2	2
LITTLE KINGS Head First	2,66	3	4	3	2	3	3	4	2	-
HARLEQUYN The Order Of The Golden Dawn	2,55	3	3	3	2	2	3	2	1	4
WHITE LION Big Game	2,22	4	1	4	1	1	4	3	1	1
SHAH Beware	2,00	3	1	2	3	2	1	1	3	2
DRUID Vampire Cult	1,44	3	1	2	1	1	2	1	1	1

[1] = Burn
[2] = Condition Critical
[3] = The Song Remains The Same
[4] = High Voltage
[5] = Hotter Than Hell

ALL AT SEA!

Sea Hags the new L.A. sleaze sensation won this issue's Soundcheck after a resounding thumbs up from our panel of experts. Our guests this time included Lisa Dominique and her guitar player Marino who enjoyed themselves listening to a wide range of albums under rather noisy circumstances. It was one of those days when the entire staff start dancing around and shouting, a condition brought on by deadline fever.

The feeling was Sea Hags had a bright, vibrant sound, even though they have a rather weird name, doubtless chosen after a trip to Sea World. *"It sounds like a fish and chip shop,"* said Marino. *"In fact there is one called that in Hull!"*

Badlands, another new band, featuring Jake E.Lee and one time Sabbath singer Ray Gillen, also received loud applause, whistles and absolutely no spitting when their album hit the turntable. The weird and wonderful world of Sub Pop, as championed by John Duke, was heard on Tad's curiously titled 'God's Balls' album. All is explained in John's feature. Personally I found it a trifle odd and could only chip in with three points. Secretely I'd only give 'em a half for effort, but didn't want to upset hordes of Tad admirers. Incidentally, when are we going to get a band called Pole?

Tora Tora proved to be a real hot band, after I had initially underestimated their first tape. But Lisa admitted, she'd sooner listen to Michael Jackson. Biggest surprise was the poor response to White Lion's excellent album. Mark Day scowled, Marino suggested they were a *"Poor man's Bon Jovi,"* and Lisa shook her head. Only Reinhard, Val and myself voted for the Lion with any enthusiasm.

Well, at least we all agreed about the grim nature of the musical oferings by Shah and Druid. *"Bilge!"* was the universal cry and so ended another Soundcheck. See ya next time!

CHRIS WELCH

LPs

Y&T
Anthology
(Raw Power RAW LP040)
****

It's worth noting that Tesla drummer Troy Lucketta's wearing a Yesterday & Today t-shirt on the sleeve of 'The Great Radio Controversy', because Yesterday & Today, or Y&T as they were to become known, were pretty much forerunners of the kind of sound that Tesla have won their success with. Earthy twin guitar rock, both acoustic and electric, 'bombastic basslines' *(it sez so on the sleeve)* and an ability to go from harmony and melody to overdrive and climactic crescendo with smooth ease.

The abysmally packaged 'Anthology' *(no group photo! Dio-esque swords! bollocks!)* is a lesson to any band thinking of 'broadening' their appeal. Side one contains four classic cuts from 1981's seminal 'Earthshaker', when Y & T were part of a different kind of Bay Area sound, one they shared with Sammy Hagar at his rootsiest, one still heavy enough on the riffing front to appeal to followers of the later day Bay sounds, I suspect.

It's successor, 'Black Tiger', saw the band's cliche free sound become tainted by the first signs of the kind of standardised metal cliches which were to eventually drag the band into the faceless mainstream of U.S. metal as personified by the likes of Dokken. All the same, with 'Black Tiger' and 'Earthshaker', the band won themselves a place on my particular Metal Hall Of Fame, and if things did become a touch hit or miss after that... well take heed all bands who think watering things down results in massive profit margins!

Their best attempt at 'selling out', the exuberant pop rock of 'Summertime Girls' *(a summer hit that never happened)*, is here and worth a look, as is their almost-hit 'Mean Streak', a rip roaring lunge through snappy metal territory, along with other highpoints of the low years. It's almost a sad path to follow the band plummet from dizzy heights to the vast lake of average metal, but early Y & T still wipes the floor with vast quantities of what passes for rock in '89.

There are three live tracks from the live album 'Open Fire', released out of desperation as these things often are, and if you've never heard Y & T before my advice to you is to cut straight onto the last track on side two, the live version of 'Forever', and play loud. it'll knock you off your feet.

Mark Day

BADLANDS

BADLANDS
'Badlands'
(WEA Advance Tape)
****

I've listened to this album three times now and I'm still not sure what to make of it. I *like* it, I'm pretty sure about that, but somehow I don't think it's going to become one of the all-time greats in my collection.

Taking the record apart track by track, the proceedings are kicked off at a fine pace with the storming 'Highwire', followed by what is possibly the strongest song on the record, 'Dreams In The Dark'. Then, just when things are settling into an aggressive rock groove, there is the unfortunate inclusion of a short acoustic guitar piece called 'Jade's Song', the kind of thing that many bands use as a throwaway ending to an album; harmless enough, except that placing it bang in the middle of side one creates an irritatingly abrupt change of pace. After this hiccup, there's a tight ballad, which has Ray Gillen singing about 'lurve' in a voice fraught with sexual tension, followed by the pacy, uptempo 'Dancing On The Edge'. The first side finishes with 'Streets Cry Freedom', a powerful song about what it's like to be a poor boy, growing up in a mean and cruel American city - you know the kind of thing.

'Hard Driver' kicks side two into gear, with some wild guitar and driving drums. 'Ramblin' Train' changes the pace to a sensual strut, with Jake E. Lee turning in some tasty blues guitar, while 'Devil's Stomp' features some Zeppelinish chugging riffs and chiming chords, and the record closes moodily with the tortured 'Seasons'.

The album is well produced, the overall sound is great and the technical skill of the musicians undeniable. The main problem I have with the album is that, in parts, it's too derivative. Ray Gillen is in fine throat, but when he's not sounding like David Coverdale, he sounds like David Coverdale sounding like Robert Plant, and the combined shadows of Zepplin and Whitesnake loom large over the composition and arrangement of the songs.

These niggles aside, it's an extremely palatable platter. For maximum enjoyment, side one should be played loudly while cruising down a sunlit freeway with the soft-top down, while the second side, with its longer songs, sounds better when listened to on a sultry night with the lights turned low...

Valerie Potter

KING'S X
'Gretchen Goes To Nebraska'
(WEA Advance Tape)
*****

These three guys from Houston came up with something unheard of with their debut album. An original piece of rock music. Now you can probably list the bands on one hand who have managed to do that in the last ten years. The beauty of 'Out Of The Silent Planet' lay in Ty Tabor's amazing liquid rhythms and tell tale blues based melodies. Doug Pinninck's spiritual voice complemented the whole caboodle perfectly and together they made music for the angels!LA So, how about the feared follow-up? The first track is the heretical 'Out Of

The Silent Planet' and straight-away it's the King's X you have known and loved to feel. There is that same almost intangible psychedelic aura, Tabor's hard and heavy rhythmic chords peppered with wafer thin to hardened, artery thick, melody lines, and Pinninck's soaring vocals dripping effortless melodies. Very similar to the stuff off the first album though not quite as intense. The band have a slightly more commercial flavour now, there is an easier feel to the music, everything isn't so spent up and aggressive. This is a more relaxed King's X, not so strident, with more confident arrangements that allow every single part to breath in absolute harmony.

'Everybody Knows' is introduced by pounding drums, punishing melody, phased power, and a Fairlight? Probably not. Now this is different, Tabor's melodies whipping through the riffs rather than around them, lifting everything so we can just peek in and see what's happening in the dark places underneath. The lead breaks are interesting, very metal, very manic, in many ways SO at odds with the melodic mosaic they dissect. There is always an abundance of light and shade with King's X, the ice cool vocals leave you squinting before shining power chords that shaft down through various undulating rhythms and cascading melodies!

'Summerland' is this album's answer to 'Goldilox'. Beautiful faded melodies entwined in velvet vocals, then the lead sets off alone, with the bass and drums hanging out A WAY OFF. Surely we have a more daring band here. Dazzling concrete streams of power, a riff that uncoils and flicks out a serpent tongue, beautiful but dangerous. It'll bring a tear to your eye only because it's ripping out your goddamn stomach! 'Over My Head' has a riff that's stained white on top but has a dirty brown underneath. More of a boogie feel that alternates between melody, rhythm and lead, the latter two like oil and water never being allowed to mix. And it makes for a looser, less condensed sort of feel. There is also a gospel influence at work with the pentecostal hand claps and the choral backdrop, before a heavy riff grabs everything by the shoulder and shakes it all down!

'Fall On Me'. Sultry notes plunging like thick rain drops heralding a musical thunderstorm. This one isn't as riff orientated as the others, more free form, the instruments aren't shouting at one another so much. A guitar solo that is more an agitated metal writhing is followed by a great burst of harmony vocals which put the red carpet out for various power chords. Shit, nobody does it better! The side finishes with 'The Difference' and we have the best track to date. Honeyed acoustic shares centre stage with a truly resonant vocal. I defy anyone to listen to this track and not become HEIGHTENED. At times they deliver melodies even The Beatles would have been proud of. Perfection.

Side two introduces 'Mission' *(though track listing on the final package might be different)* and you have enormous riffs sweating sharp tangy variants amongst a mountainside of melody. But this is well heavy, believe it! Ironically 'Don't Believe It' starts out as one of the weaker offerings, it appears to be trying to balance too many things on its head, therefore any motion is stilted. Mind you the song boats one of Tabor's best solos and like all King's X material it grows and grows, the many uncovered intricacies twirling round your perceptions like so many random fire flies. 'Pleiades' commences all Lennon like inflictions, and 'I Am The Walrus' sort of attitude, until the mighty running riffs start handing over their various melodic batons in a seemingly endless relay. The most assured offering it merely floats bare essential melody that most bands would kill for! 'The Message' is the most overly commercial offering. The chorus takes some swallowing, cos it is SWEET, but in the end it sweeps home. 'I'll Never be The Same' has riffs running riot, rattling maniacally against tight musical bars, the melody made intermittent by the sheer power. Shows that when they rock out King's X can mow down most other bands, effortlessly, talking of which 'The Burning Down' finished the album on a simple note of endearment, moulding strident, haunting refrains. An artless number and a near mystical ending that nearly gets a mite too kismet for its own good.

Perhaps people will listen to 'Gretchen Goes To Nebraska' and say that the band haven't progressed much musically from their debut. Fair enough, even though I do happen to think that their structures have altered slightly, but it is the band's attitude that has undergone the most drastic shift. This is a more confident and mature band, and it shows.

John Duke

TORA TORA
Surprise Attack
A&M advance cassette
**

A & M sign up another little blaster. Rockin' and reelin' all over the show, this band send steam courtesy of that Guns N'Roses groove, especially on '28 Days' which could have been happily snatched from 'Appetite For Destruction' with the lights out. Who cares? The sun's out and this album feels good. 'Love's A Bitch' spells it out, mean and dirty while the slow grind of 'Hard Times' burns with temptation erupting out of the fretboards. Nice and easy, Tora Tora know how to wake the dead - gradually, but not quietly.

This is where all those tattooed bandannas are looking to kick, this sun kissed, no good trail, most end up six paces behind and while Tora Tora may not be leading, they're trotting hot on the heels of those who are. 'Guilty' has the evidence, fingerprints all over, quickly blown away and no one's too bothered.LA 'Riverside Drive' explodes into a fast mischief - could be a warning or a threat. Whichever you know you'll be looking forward to it.

Tight, looming deadlines prevent me from waxing too much further lyrical. All I know is this grabs, so check it out. The back beat alone raises blood temperatures.

Liz Evans

WHITE LION
'Big Game'
(Atlantic)
****

At long last, the follow up to 'Pride' by the band who leapt out of Brooklyn's L'Amour club to conquer the States. Now they are gaining ground in Europe too which especially pleases their lead singer, Danish American, Mike Tramp. I particularly like the band for their musicianship and good songs. They were a bit of a cult in the U.K. a couple of years ago, but now I sense a backlash. For some reason when I played this to our chums at the Dutch office of MH they all growled 'Van Halen rip off!' But then they tend to call all bands who carry guitars Van Halen copyists - even Wolfsbane! I can't see it myself. White Lion have their own identity even if one of the fastest tracks, the rockin' 'Let's Go Crazy' does have some similarities to Dave Lee Roth and Eddie Van Halen style raving. But all Americans going to a party tend to sound like this - excited.

What's most noticeable is that the songs are becoming even more melodic, as evinced by the opener 'Going Home Tonight' which sounds like a

* Burn
* * Condition Critical
* * * The Song Remains The Same
* * * * High Voltage
* * * * * Hotter Than Hell

MARY MY HOPE
'Museum'
(Silvertone/Pinnacle ORE LP 504)
****

Needle hits groove, attack is launched. Mary My Hope take a firm grip round your throat and lash you with thick twisting guitars, snarling wild child lyrics and cracks appear in the ceiling.

This is cruel and whole. It seeps in places, cajoling emotion out of you when you thought it impossible. Notes rain down in never ending storms of guitarists Clinton Steele's and James Vincent Hall's abilities. 'Wildman Childman' opens the gates to a blend of heaven and hell, furious riffing and immediate energy. The single, 'It's About Time' breathes in sinister patterns pushed ahead by a steady beat which heralds the outbreak. Elements of a looser psychedelia dwell within this spiral which also holds the rough edges of a hardish core somewhere. And the quieter moments taunt just as well. The Bauhaus-like 'Suicide King' slides out on tormented guitars which alternate between tinkling and howling. Peculiar indeed.

Are these haunted men? Who knows. They play like they could be. Listen to 'Communion'. They're harbouring something and I don't think it's terribly nice. Somehow they summon darkness without really trying, maybe it's partly the voice of Vincent Hall and the desperation which lurks therein as well as in the words he;s singing. 'Heads And Tales' is definitely from a screwed up mind, being the blackest and most nonchalant of humours. I dare anyone to sit farther back and shake it off so effectively. 'I'm Not Alone' and 'Grind' keep doing it, the latter with those guitars in full force again.

Fun Mary My Hope might not be. They cut too far down. But this is an intelligent and biting album. Clever music with a sting in the tail, an alternative for all those of you who will puke with the arrival of another Californian treat and need a piece of substance from the real world.

Liz Evans

THE GROUNDHOGS
'Hogwash'
(Beat Goes On Records BGOLP 44)
****

I suspect The Groundhogs are old enough to be your dad. And so f***ing what? This album is gold, preserved and intact and wonderfully dated without losing an ounce of charm. How quaint. Peaceful, quirky strumming which probably had something to do with all the drugs they took in those days *(What do you mean how can I say that?)*. Tony McPhee, ever the genius at the wheel, penned every song, plays guitar through a haze of smoke and guides the Groundhogs through a motley collection of deliriously self indulgent tracks. Oh, to have been a real long haired layabout. It's just not possible nowadays.

Trance inducing 'I Love Miss Ogyny' - and how's that for a disgustingly sexist song title. This man better have a word with me! - 'You Had A Lesson' and 'The Ringmaster' combine distinctively Sixties sounds with a heady dose of mild insanity. You can just imagine this being recorded in a garage on primitive equipment, while the band try and remember the proper notes, get them all wrong and end up sounding better for it. This is the stuff from whence come The Magic Roundabout.

Blues like they just don't come any more sets a more serious pace for side two with 'Sad Is The Hunter', an inspired piece of playing emanating from the fingertips of McPhee, tinges of psychedelia impinging on the peripheries. The real thing *(maan)*. 'Earth Shanty' could be where The Wonderstuff pinched their infamous riffing from, it's delightfully zany and buzzes like a fuzzball. Miles, you've been found out. And goodbye is proffered with 'Mr Hooker, Sir John' a wizard's composition, complete with mesmerising vocals and feverish strumming.

Thank heaven for The Groundhogs. They still pull crowds at their shows, their albums are still selling well and they're still totally mad. I say this because I'm sure most bands from this era who are still in existence have to be mad. Besides, music like this could never have been born in the mind of a man plagued by sanity. You only have to look into McPhee's eyes on the album cover....

Liz Evans

VARIOUS ARTISTS
'Motor City Madness'
(Detroit And Glitterhouse Records)
***

What we have here my little soldiers is a cross section, hurried by nature, of what's happening around sup pop town. Ten tracks by ten different bands spanning the entire breadth and length of The Commonwealth. We start matters swinging nicely with The Birdhouse and 'Bad Love'. Frantic guitars that have misplaced their Sanatogen tablets, Lou Reed vocals and positional stance, the sort of band that wears dark glasses even in the bath. They come from New Zealand and are a five piece. It's a reasonable effort following the tried and trusted philosophy of guitars, guitars and more guitars and the band escapes in all the confusion.LA Broken Jug hail from West Germany and employ with studied abandon weird jazz influenced lead runs over staid rock and roll chords, and label the result quite inanely 'Bonebreaker'. Reminded me at times of a well slowed down, or should that just be sober? version of The Boyzz, and who remembers them? *(A Texan Motorhead it should have worked.)* Thee Hypnotics will be familiar to anyone who has ligged endlessly around London in the past few months, and I do hear this home-grown bunch of influences have just signed to Beggars Banquet. Very Stooges influenced guitar, minuscule changes, mere fretboard flashes, a driving embittered beat, chanted lyrics and cute clapping that gives it a sixties tinge. I knew there would be a harmonica and I was duly prepared, but the perpetual fills from the drummer were a delight, marry them with the clapping and it's unreal. Mentally one note short of a full chord this band.

Green River you already know about it or should do. The track 'Searchin' is an exclusive to this album, and just reinforces in my mind what a great pity it was that such untapped genius had to disband. Blood stained guitars fuelled by tear stained melodies. Brilliant. The Miracle Workers finish off the first side with 'Little Doll'. Originated in Oregon, Portland, they have since relocated to LA and it shows. This is the most pretentious offering so far. A benumbed four piece totally socked out on their own self-important vibes. The sort of stuff that wears mirrored shades and silly beads, and has dubious dark thoughts about eating meat. The slashing chords are fuzzed almost beyond audibility, we have rambling drums, amazing pumped bass and silly ferocious little solos. The Doors meet The Stooges and throw up in tandem. I'm not sure how serious this is mind you and it totally degenerates towards the end, quite naturally I'm sure.

The Fluid ooze from Denver, Colorado, and even look like the goddamn Stooges! 'Saccharine Rejection' for all that is a good song, even though at times the guitars appear too complicated for the mix. But I like the chorus and its straightforward approach to getting through three minutes. I would recommend their new mini album entitled 'Freak Maggot' as ideal late night listening.

Side Two breaks wind with Reptiles At Dawn, who turn out to be yet another New Zealand combo! Now the Reptiles have been crusading around various animal houses since 81 and I would have thought with that amount of shed skin under their musical belts they would have come up with something more varied than this. Based in Paris, Reptiles At Dawn produce a sparse, empty oblique kind of nihilistic fodder that Chubby quite rightly entitled Blackhead Music. Clocking in at just under five minutes is always a mistake when you've run out of ideas after three. A-I0 get my vote as having the best name. A multi national project, English and Italian mainly, the lads are based in Italy, where I am told the A-I0 is held in near religious fer-

vour. In fact 'Bad Karma' is pretty much like that famed highway, straightforward, cluttered and at times incredibly boring and frustrating. All the instruments queue up bumper to bumper with not a decent paint job between them. At its best it sounds like Feelgood because there are some very Wilko Johnson influenced chops hanging around but overall it bubbles along without really bursting out anywhere.

Loveslug start all fresh and dewy lipped a la The Damned, and they are a Dutch foursome who used to be hardcore but got out because of the 'generics of the genre'. Of course! Good song though, a million miles away from hardcore land, boasting a great riff where all the guitars slide into one another with as little confusion and dedicated commitment as a couple of spaced out strangers at an all night party. Unfortunately the singer then hits a rather nasty coughing fit and the track never seems to recover. 'Motor City Madness' is finished by The Surfin' Dead's 'Infect Me'. Hailing from West Germany this superbly titled ditty is a slow brood of a song. The singer unfortunately has a very strong accent and I needed a bit more speed and variation and less of the keyboard tinctures. Always beware of a song that is carried on one riff and knows it. I give 'Infect Me' credit for building quite nicely and the rather enforced power chords at the end pulled the plug as well as anything else.

John Duke

HEIR APPARENT
'One Small Voice'
(Metal Blade Pre-release Tape)
*

Heir apparent to what? To Queensryche that's what. It's not Heir Apparent's fault that those mighty trojans from Seattle came, saw, conquered and ripped apart the experimental conceptual heavy rock format first. But they did and now ARE modern metal. But after listening to this album it still wouldn't surprise me if Heir Apparent weren't all sitting at home in their chequered slippers and turning to one another saying, *''I do believe 'One Small Voice' is going to get unfairly castigated just because our singer has a voice very similar to Mr Tate, just because we have indulged in a conceptual work with lots of sound effects and voice overs and just because we throw heavy riffs into ever so slightly complicated rhythms, when really it's just us!''*

That is not the case. I am going to criticise this album because it is a musical slag heap and has less sustained thought behind it than a canvas slapping Frank Bruno. The songs, whether they follow the Ryche formula or not, are unimaginative bleatings that attempt to spring every trick in the metal manual in order to cover their own failings.

Don't believe me? Just take a listen to the silly intro called 'Just Imagine' which is so limp wristed I'm wondering why I'm reviewing it. Matters pick up speed wise ONLY with 'Crossing The Border' a riffy little number that not only fails to impress totally but really irritates the hell out of me because Heir Apparent come on so much like a third rate Queensryche and how goddamn dare they? I'm sorry but it appears so CALCULATED. The high pitched vocals, the tried and tested riffs and the floating keyboards just there to give it another hoist up the commercial ladder. The songs are empty writhings that either twist themselves into various pretentious knots or hit bland balladry with lip sucking vengeance, as in the totally empty, 'Alone Again' and 'One Small Voice'.

I can't see why they do it. I really cannot. Take 'Cacophony Of Anger' chock full of silly sound effects, slamming prison doors, muted growls, *(hopefully it caught a vital part of the singer's anatomy)* and erroneous keyboards. Take 'Decorated' with the odd heavy riff being phased in and out and the Orson Welles soundalike voice over and the silly manic laughter which was probably the producer on his way out of the studio seconds after collecting a fat fee!

Heir Apparent actually cover Simon And Garfunkel's 'Sound Of Silence'! I have never heard anything so disastrous, truly. This album should be on an at risk register! A heavy rock version of a mid sixties classic that existed purely on fly away melodies and sentiment? I acknowledge that I should probably be going into more detail on separate tracks but they really are too painful a business to dissect only half cut. I tried. Honestly. But somewhere in the midst of an endless guitar solo, delivered with all the imagination and feeling of a pissed upon lamppost, yours truly lost it. I can't even waffle about band personnel, the lyrics, or the cover, because I don't have any! Just a pre-release tape. But then again I'm probably reviewing this record under the most auspicious circumstances available, because if the music's vacuous embarrassing pretensions are anything to go by any packaging paraphernalia is going to be utterly horrendous.

I have nothing positive to say about 'One Small Voice' apart from the fact that it ended after thirty or so minutes. It is a scene of unrelenting awfulness on a scale unparalleled since all my smalls slam dived out of a plastic shopping bag in Brixton. Queensryche father immaculate conceptions, Heir Apparent inseminate god awful imitative abortions.

John Duke

AIRDASH
'Vengeance Through Violence'
(Diablo NADAX1)
**

Listening to this three tracker the ugly question arises, *''What else can you do with thrash?''*?

Airdash we are sorry to say don't answer. Metallica? Anthrax? Well sort of Metallithrax actually. Not really anything original has emerged in thrash for a few months now and it seems to be attitude that has become the factor by which good and average bands are separated, which explains Reanimator's fan following. Airdash reached No. 8 in the Finnish album charts with their LP 'Thank God It's Monday' but how many thrash bands do you know from Finland? Does that explain their popularity?

the only thing that separates the A side from the B side is that the A side is longer. No one track is any more memorable than another and they are nothing more than average. The sad reality of this release is that we are struggling for anything else to say, as it really is so bereft of interest.

Drunk'n'Disorderly

RAW POWER
'Mine To Kill'
(Ratcage Records)
***

Grunge and warp blood metal, hardcore with extra helpings of nastiness, not to be served with cucumber sandwiches or jam and scones. Naturally the pace is difficult to keep up with, of course the words can't be heard, and whoever wanted a hardcore album that made accepted sense anyway? This genre is one of the hardest to be good at, sadly most bands think the opposite. Raw Power are not desperately bad, if you listen there's more than some hints at musical aptitude.

'Wasteland' careers along like a train without tracks, David Devoti's guitar proving you can play and still be in a hardcore band. 'Make or Break' plods along in an awesome manner with an edge reminiscent of the mighty Prong, while 'What Was' cracks up the pace to frighten away anyone who thought they could take it. Low bass rumbles invite you to sample more of Raw Power on the other side. A song about a homicidal maniac, one about madness, the rest dealing with political issues. All subjects worth tackling, but this is something of a cliche unfortunately. Hardcore may find itself in the same bin as the students, ignored or not taken seriously because of the predictability of what they're about. Still, 'Revenge' smashes ahead, unperturbed like a chainsaw ready to lunge, and there's some more ferocity from the hands of Devoti during 'Animals Wear Uniforms'. Crash and burn.

Verdict? Raw Power are a good deal more competent than a whole host odd bands of their ilk, and if they continue with the clever side to their craziness and sharpen the teeth on their riffs,they can't go wrong. Hardcore probably wont go away, but if that means the fine end of the assortment will knock the others out, the energy is worth preserving.

Liz Evans

LPs

singalong hit. Mike Tramp sings with more restraint than in the past but with even more expression. Vito Bratta plays some stunning guitar solos throughout the album and gets stuck in right away with more inventive runs, chords and licks packed into a chorus on 'Going Home' than most guitarists can manage on a whole album.

The best way to hear this album incidentally is on headphones without any distractions. Too often records are reviewed under conditions of constant interruption. In fact my life is filled with interruptions - and I wished you'd all shut up! I'm trying to listen to this blasted record and all I get is the phone ringing with somebody saying: 'Excuse me, when are you going to review the new White Lion album?' The answer is now. It's great. Listen to Vito's guitar fingers flying over the drum back beat on 'Dirty Woman'. Clock the acoustic intro to 'Little Fighter.' Hear Mike's empassioned vocals on 'Cry For Freedom' and his tearful rendition of 'Broken Home', a plea for family life. And if all this sounds too soppy for you, dig the Sabbathian power of 'If My Mind Is Evil' and the boogie drive of 'Radar Love' which should be a big festival favourite. Dig the drum breaks! Meantime, can't wait for their live shows in the UK later this year.

Chris Welch

WARRANT
'Dirty Rotten Filthy Stinking Rich'
(Columbia CT44383)
***

If Warrant are to be believed, they're the most lusted after act to come out of L.A. in years, * women *(or rather 'babes')* just can't wait to get out of their clothes and into Warrant's pants, they're the darlings of the L.A. bar & grill. Oh, and they play music as well...

Like a great big colourful hot air balloon, Warrant are very nice to look at, but there's not much going on inside. A superior Poison at best, they're carefully preened, superficially solid, but ringing very hollow indeed. That's not to say they're not worth listening to...to paraphrase P.J. O'Rourke, Warrant are like Big Macs, soft, squeegee and made from the unmentionable parts of butchered animals, but everybody wants one.

If there's a main drag to cruise your transit van down in Solihul, this is the album to have in your stereo while you're doing it. Warrant are just so rebellious, so damn rebellious, so hell raisin', s*** kickin' rebellious that they've made sure there are enough overdubs and harmony choruses in there to ensure they get played on the radio lots and lots and lots. Now that's what I call rebellion vol. 1!

Sure, 'Down Boys' is a groovy little hit single if ever I heard one, but hold it up to the full force blast of the Sea Hags album and it just wilts. 'So damn Pretty *(Should Be Against the Law)*' is a good impersonation of the Bullet boys doing a good impersonation of Van Halen. As for the soppy balladry of 'Heaven', my message to you girls out there is don't trust the b******s! This is no more than five minutes of soft lights and nice wine before singer Jani Lane tries to GET YOUR KNICKERS OFF!!! This from a man with popped out eyes from a Muppet Show bring and buy sale!?!

O.K., so I'm over reacting, and yeah, Warrant outclass most of the bimbo pop-metal bands doing the rounds. I'm sure if they follow the 'Poison book of how to sell homogeneous amounts of records' to the letter, they will very, very soon be dirty, rotten, filthy, stinking rich. But that doesn't mean I've got to clean the mess outa their nappies till it happens.

Mark Day

HARLEQUYN
'The Order Of The Golden Dawn'
(Voltage VLP 14)
***

Like a low budget Jane's Addiction on too-cheap drugs, Harlequyn's psycho-metal shudders along with only Paul Mother's Geddy Lee inspired shriek to distract from the cosmic-garage-grunge of opener 'Glass Island', or the pounding, free form roll of 'Catch'. The acoustic ballad 'Love Leaves' *(the other track on side one)* is another matter. For that one other opens up with a bout of such genuinely awful singing it caused expressions of either amusement or disgust to spread throughout the office. Ghastly, I kid you not.

By side two, I find myself straying towards having a look at the album sleeve and lyric sheet, where it becomes obvious that, if there is a passing resemblance to the likes of Perry Farrel's art-rock droogs, it's probably just because the band are a bunch of flare and greatcoat wearing Hawkwind fans, cause the lyrics are the work of someone who deserves a good kicking to bring him to his senses.

Some of the time Harlequyn are churning out acceptable enough kooky spook-rock, but a lot of the time they're pretty predictable in a prog-rock sort of way, and it's pretty hard trying to keep your lunch down when the space cadet garbage starts. Stick to the stuff that made 'Glass island' interesting, guys, and forget about the secrets of the universe, huh?

Mark Day

SHAH
'Beware'
(Atom H 009/MRI 027)
***

Shah make a place for themselves immediately, rightly or wrongly, being from the USSR. Let's face it the hype surrounding another Russian band is legendary and so is their last gurglings down the rock and roll drain! The trouble with thrash bands from third world musical countries is that their eclecticism is usually running on a flame throwing back burner with a silly no limits smile on its sightless face. Will it be the same for Shah?LA Well, they don't start that favourably, cos lyrically and subject matter to the wise we have the usual violence, pain, looking forward to a hearty nuclear Christmas sorta thing, and the three piece from Moscow present themselves as, The Almighty, Black Obelisk and Drumanoid! But the music is where it invariably counts and apart from an interesting backs to the mixing desk production by Valeri Gaina, Shah's material is rather promising. We ain't talking manic, head down thrustings here, what you get are well structured *(mostly)* mid paced gestations, that grind and course their way through and at times formulated style that though deftly European sometimes smacks of Metallica.

Unfortunately vocalist Antonio Garcia *(sounds well Russian!)* has the guts taken out of an interesting rhythmic technique due to a very lightweight production. It seems that this guy graduated from The Moscow School Of Jazz as a drummer and I suppose that might have something to do with the mostly original runs he makes. Of course you still get the odd occasions when our Tony sounds like two blue bottles kicking shit out of one another in an empty Tizer can, but mostly such events are few and far between.

As for the songs themselves *(pesky things)* 'Total Devastation' and 'Beware' start proceedings off at a good reassuring lick but pale before 'Coward' which is the heaviest, hardest and, not surprisingly, the best. Mind you the set your teeth on edge school of enhancement doesn't help and did someone take a sampler to those drums? Now even though they have a very silly little meaningless burst entitled 'Say Hi To Anthrax' if we are talking American thrash we are talking Metallica on 'Bloodbrothers'. Strangely enough these Russkies endow their material with a definite confident looseness, but then knowing your way around the instrument rack probably helps *(no musical scene in Russia means most thrash musicians are classically trained)* and Antonio's lead runs are starting to interest me greatly rather than irritate. They jump in and out of the power chords very nicely never muddying themselves on the sand-bank of repetition.

Side Two kicks off with 'Save The Human Race' and the highly energetic beginning demonstrates a refreshing willingness to experiment. All in all though it pretty much

follows the standard Shah formula, heavy riffs and twirling lead lines that sometimes throw up interesting Oriental flavoured melodies before slapping back into base camp, but never outstripping the musicianship or the ideas behind it.

'Age Of Dismay' is a fine track. Throbbing bass, spaced drums, distant tearing chords, and yet again that *''We're just coasting feel.''* To their credit you can't accuse Shah of ripping anyone off too badly, probably cos they ain't set up a Virgin Megastore in Red Square yet, but it's nice to note in a foreign band all the same. Need work on the vocals and choruses though cos at times they are roasting a well heavy accent over brain dead harmonies. 'Threshold of Pain' has the first melodic opening but largely fails to develop what could have been a very decent hook. It's blown away by power chords and a hesitant harmony solo. Good idea gone begging. Overall this track is the most adventurous, the band are obviously attempting more, but the spoken doomy segment DOES NOT help and unfortunately 'Threshold Of Pain' finally ends up riding somewhat over proudly on its own would-be pretensions. On the whole 'Beware' is an accessible well structured affair but next time round Shah need, no deserve, a better production, improved vocals, and slightly less of those bass and drum run ins!

John Duke

TAD
'God's Balls'
(Glitters Records GR. 0051)
****

Tab's a big bloke, very tactile by nature I would have thought, and it's certainly reflected in his music. Most of the tracks on 'God's Balls' are interchangeable, relying more on an overall feel than any basic dichotomy of sound, blowing drained life into a sub Sabbath riff, circa 'Masters Of Reality. This four piece from Seattle make an aural impression that is more psychotic than psychedelic. We are talking tracks where feedback is an essential part of the material and Gary Thorstensen's solos walk down long corridors never ever finding the right entrance!

'Boiler Room' takes a confused metal riff and attaches it to a slow. plodding monolithic rhythm. Tad growls and screams above a sound that is four GCSE's behind primal. In many ways I am told it reflects the country, the clothes, the workers, a musical reflection of cheesecloth shirts, chainsaws, and heavy and uncomfortable sweaters. Tactile representation hastily pulled into music. Sometimes the distorted rumblings turn out to be guitar, sometimes they don't, whatever the back-beat never gets quicker than slow moving traffic on the more inaccessible parts of the M25. The song titles are pretty irrelevant, most of the lyrics are indiscernible and what you do make out you wish you hadn't.LA

I guess 'Nipple Belt' has the most frenzied riffing with Tad snuffling whimsically *''I need some anti-freeze to keep my girl friends young!.''* God knows which one of 'em drinks it. The best track has to be the opener 'Behemoth'. Base rhythms heavier than your deep freeze and with less inside avail the right sort of musical camouflage for Tad to shout *''Mother****r!''* at every opportunity. The most menacing track on a truly disturbing album. The guitars on 'Pork Chop' actually rev themselves blue in the face and it's a slow drive into hell, with the top down of course! Sexism turned on its head. What can I say, the most extreme and incestuous Sub Pop band I've encountered. As Tad says *''It smells like love.''*

John Duke

SACRED CHAO
'Sacred Chao'
(AAARRG 20 EP)
****

This is an important release for these four ex-Living Deathsters. It marks a transition between the well ordained technical thrash of last years 'World's Neuroses' to a more accessible mainstream way of writing. The first track is 'Cry For More' and Mr Hubert for once has come up with a dodgy production. A lighter sound does not call for an equally lightweight enhancement. The guitar suffers worst skating uneasily over the top of a very thin mix. A plus point is the progress made with Toto's vocals which are unrecognisable from early Living Death stuff. 'Cry For More' is a good song, well put together, and most praise worthy of all is the thought that the unfortunately named Fred *(now being the only guitarist)* has put into his soloing. It's fast, structured and tuneful, an unholy trinity to be sure and definitely more power metal than thrash.

'Life means Nothing' indicates that musically we are indubitably into leather trouser territory now more than dirty, ripped jeans and stained T shirts. This baby is commercial with a capital k boasting an extremely catchy chorus that totally transforms the entire song. And that always signifies American FM to moi! 'Leave You Right Now' at last gets the harmonies going, which I know the band want to raise to an important prominence on all future stuff. Again sounds rather States side and even though I prefer their earlier stuff I have nothing against introducing accessibility to garner a wider audience. It bodes well for the future but Sacred Chao as yet are still rather hesitant working within such commercial parameters. They are still trying to get all the resonances right, attempting to fill in all the gaps that have opened up now they aren't pile driving their way through the usual complicated thrash twistings.

It's always well dodgy trying to come from thrash to a more mainstream type of acceptance and Sacred Chao could well be losing home-grown fans by the droves with this, but good luck to them! Their attitude is eminently healthy and the songs themselves are decent affairs. Unfortunately the production muddies the finer intricacies, but this EP steps the fine line between good taste and Celtic Frost lunacy extremely well. The drummer said that they wanted a simple sound more in the spirit of rock and roll. Well that's what they have achieved.LA

John Duke

DRUID
'Vampire Cult'
(Black Dragon Records)
*

I don't know a lot about four piece Druid and that's just the way I want to keep it. The fan club is in New York *(laughable)* and the band are somewhere else - eminently sensible. The cover of 'Vampire Cult' is so awful I refuse to discuss it. The music is insane and even then easily outclassed by lyrics which for a supposedly English speaking outfit are dreadful. Eric Sager's vocals are mere falsetto preenings and as for the overall standard of musicianship let's just say we are talking well DODGY. I mean Druid have trouble pumping out the sort of heavy metal that would have sounded dated in the late Sixties. I suppose the nearest name band you could compare their shamblings too is Sabbath, but that is being grossly unfair to Ozzy and Co.'s first offering which was a thousand times better than this!

What irritates most about 'Vampire Cult' is the terrible, almost innate, sense of pretension linked to its making. The songs all aspire to be much more than their creativity or technique allows. The band throw in 'solos' that have absolutely nothing to do with anything and only show that Ken Brandt cannot play bass and Chris Kraft cannot construct a half decent fretboard outing to save his life! All the songs plod along at the same tempo because drummer Dave Trio is incapable of holding it together any faster. On the ironically labelled 'Blast From The Past' Eric decides he just doesn't want to be awful he wants to be awful emulating Rob Halford and not to be outdone Kraft drags in a howling piece of masturbation that is more broken and ponderous than the track itself! But it's not even funny bad, it's crap that is deadly serious about being so. I think. That is to say I was so embarrassed listening to this album it occurred to me that it might just be a piss take. From the silly name, album title, cover, pretentious songs, appalling musicianship and lyrics that at their very best/worst run *''The devil came up from hell and squished my eyeball. The devil ripped my ear off and ate it.''* I don't blame him one little bit. Druid, the sort of band that goes to France to clinch a record deal.

John Duke

SINGLES

Reviewed by LIZ EVANS

TIGERTAILZ
Love Bomb Baby
(Music For Nations)

The party cats are back and scratching. Despite everything this band say about striving for a lasting sound, they'll always sit more comfortably down Trash Cat Alley, well it's their domain. You can't have as untainted a good time as this unless you are prepared to wake up in the morning with a hangover, the message being suffer for your fun. Tigertailz have come back so fired up they blow it all as far away as they can with this one great big sugarcandy love-bubble. It's not the real world and that's just the way it should be.

VIXEN
Love Made Me
(EMI)

A remix of another track swiped from the girlies' debut album. Jan Kuhnemund's guitars sound fuller and the bass pounds with an extra helping of power. Vixen have definitely carved out a niche all their own and it owes quite a bit to snappy production. This song is Huge, a Great Big American melodic number that digs deep. It's nice to see bands with enough talent to make the gender issue a minor one, although I do wish they'd stop singing about how naive they've been in love and kick a few hearts around instead. After all, it's not fair to give an inaccurate picture of what women can really be like.....

UNDERNEATH WHAT
Get Outta The Way
(One Big Guitar)

With a spit in Boy George's face, 'Bad Karma Chameleon' squeezes snake juice all over the living room floor. This track writhes and wriggles with layers of fuzzy guitar, vocalist Andy Berenyi sneering and immersing himself in whatever depths of noise his stretched amplifier will allow. 'Let's Do It Again' pours breathy vocals, bendy guitars and a kind of overall twisted sound emerges. A special groove dimension explodes when the guitar falls through the ceiling, and all you can really do is watch your brain cells erupt. It's brilliant!

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CLAYTOWN TROUPE
Prayer
(Island)

I've got two versions of this, the seven inch in a delectably cute leather pouch and the twelve inch extended mix - which is what I'm reviewing. But I had to mention the leather pouch so all you fetishists can hit the record stores double quick. 'Prayer' is a wonderful plethora of flutes (or flutey sounding thingummies), gunning guitars and desperate vocals. Listen to the blood, peel the power, dodge the drums. This band have been likened to The Cult, perhaps for the tiny smidgen of Zeppelin/Duffy in the rifferama, but it's not enough to be of any notice. A strong and haunting war cry, this song drips with all the right ingredients for a storm in the wasteland.

SNUFF
Not Listening -
Dead And Buried
(Worker's Playtime)

Jangle jive, this happy noisy ditty leaps around with more verve than a Mexican bean on a hot tin roof. Sounding surprisingly like those other Buzzcopcking upstarts, the Senseless Things, Snuff spin a merry trail of spice and mischievious twinkles in the eye. Thankfully roughly produced, this single has definitely missed the last coat of polish. Thus it remains a hearty and worthy first prime slime of vinyl. Get it. Get Snuffed.

JUNIOR MANSON SLAGS
Silvertrain
(Blipvert - Strike Back)

More grunge and hysteria from the warp kings and queen. Stig Elevator inhales something dubious and leads confusion from the fretboards. Junior growls convincingly while his partner in grime, Aqua Marina shrieks back with bite. If you've ever seen this band you'll know how deceptively small and dainty she is; on vinyl she could scorch dragons. The whirling riff reaches crescendo, pauses detonates and the needle lets go of the groove. Now is everybody all right there.....?

MARY MY HOPE
It's About Time
(Sivertone - Pinnacle)

Psychedelic patterns climb out behind a rich and steady bass rumble before the full force tears through and spears great big wounds in the ears of the neighbours. Pure and colourful, Mary My Hope have mastered a new blend. Distilling guitars are used like weapons and they buzz without falling into the time trap that many of these bands can't seem to avoid, The most pleasurable is often the most painful, and this hurts where it should. More stars are born.

DAWN AFTER DARK
Maximum Overdrive
(Chapter 22)

By now and with this release especially, DAD should have laid all goth rumours in the grave. A riff borrowed from AC/DC and lots of loud gruff vocals ensures the claims this band have been making are true. They ARE a rock band - alright? The fact that this record sounds better if you play it really loudly makes it a good sound piece of rock'n'roll in my estimation, my excuses to the neighbours consisting pathetically of deaf goldfish who enjoy the odd shake up. Live this band are far ahead of anything they've yet achieved on vinyl though, but transplanting the attack is a tricky process and all the best bands blow the most fuses on stage.

THE GRIP
'Teenage Bride'
(Survival Records)

Someone once told me they reckon Willie looks like Humphrey Cushion, *(remember Hickory House?)*. Well he can certainly sing better. The Grip are one of a few bands holding out hope for the Future of British Rock. They tonk with the honkiest and set a pace for twist'n'boogie hot on the heels of those Messiahs of blue bar heat, The Quires. This release grinds with a waltz of post midnight slamming, Tequila or otherwise. Funky bound keyboards vie with swift kick guitars and everything's in fullest swing. Party? I think so, but only if you invite the Grip.

d Saint

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2. **POISON** Your Mama Don't Dance
3. **LITA FORD/OZZY** Close My Eyes Forever
4. **IT BITES** Still Too Young To Remember
5. **QUEENSRŸCHE** Eyes Of A Stranger
6. **METALLICA** One
7. **THE OUTFIELD** Voices Of Babylon
8. **KINGDOM COME** Do You Like It
9. **ONSLAUGHT** Let There Be Rock
10. **TOM PETTY** I Won't Back Down
11. **GEORGIA SATELLITES** Shiela
12. **VINNIE VINCENT'S INVASION** Love Kills
13. **VIXEN** Love Made Me
14. **THE GRIP** Teenage Bride
15. **BON JOVI** I'll Be There For You
16. **JUNKYARD** Hollywood
17. **AEROSMITH** Sweet Emotion
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7. **MELIDION** Lost In The Wild
8. **MOTHER LOVEBONE** Shine
9. **METALLICA** Kill'em All
10. **SEPULTURA** Beneath The Remains
11. **JUNKYARD** Junkyard
12. **METALLICA** Ride The Lightening
13. **KINGDOM COME** In Your Face
14. **ANNIHILATOR** Alice In Hell
15. **METALLICA** Master Of Puppets
16. **BANG TANGO** Live Injection
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A DRUMMER FOR ALL SEASONS

What have musicians and bands like Donovan, Jeff Beck, Murray Head, Hot Chocolate, Whitesnake, Rainbow, Robert Plant, Gary Moore and Black Sabbath got in common? Simple, Cozy Powell played drums for all of them! But Cozy Powell isn't rock history yet. He is probably one of the last great personalities behind a drum kit.Whenever he played live there were always two front men: The one behind and the one in front of the bass drum. Let's listen what the living legend has to say about his career and more immediately the vexed question of his split with Gary Moore just before the guitarist's tour.

Cozy: *"Before we start with the interview, I'd like to get something clear about Gary Moore. The work on 'After The War' was a session I did. Once we'd finished recording, Gary asked me whether I would drum for him on tour as well. Despite loads of work recording 'The Headless Cross' with Black Sabbath, I could have still fitted in three or four months playing with Gary Moore. Except that the whole chemistry in the Gary Moore band, or more specifically between Gary and me, didn't work right from the start. He insisted on a particular kind of drumming, restricting me totally as a musician. I was only allowed to play what he wanted me to. So I didn't play with my usual enthusiasm and energy. Gary can tell the other musicians in his band how they should play, but he can't do that with me. I play how I think sounds right. As a musician I won't sell-out for money. I've always been like that, and I'm going to stay that way. Gary sacked me six days before the tour started. I didn't go on my own accord. Gary thought it would be better to go on tour without me. I'm pleased now that I can concentrate and spend more time rehearsing and promoting 'The Headless Cross'.*

You seem to be working pretty hard?

Cozy: *"I'm like Phil Collins. We both can't stop working. I'm a professional drummer, so I'm there when there's work to be done. I had a few really tough years in the past, during which I hardly earned any money. That's when you automatically develop into becoming a session or a studio drummer. I drummed on a commercial for Pepsi and Suzuki only quite recently! I've officially played on 44 different albums during the last eighteen years. On top of that there's been work as producer, co-producer, session and film-musician. Lots of bands aren't happy with their drummer in the studio. So they ask me to come in and record a few tracks anonymously with the band. Normally my name would then just be listed somewhere amongst the credits."*

Isn't that method of working the only possibility to survive as a professional drummer with today's computer technology?

Cozy: *"You're completely right. It's a crying shame that things have come so far. The difference between a real drummer and a computer is becoming less audible for more and more people all the time. These days, computers are programmed to play deliberate human mistakes, so they sound like a real drummer. And they call it progress when they get a computer to play any old rubbish."*

Have you ever applied computer or sampled sounds when you were drumming?

Cozy: *"No, I never have and I never will include anything like that. I'm really old-fashioned as far as things like that go. Sometimes I can hardly hear the difference myself between a computer and a real drummer! I just don't want to have anything to do with computers. Maybe other people would call my attitude narrow-minded. But that's the way I am, and I'm not going to change!"*

TECH SPEC

So which drum kit does Cozy Powell, the traditionalist play?

Cozy: *"I play a drum kit by Yamaha. It consists of 26' x 20' bass drums, 13' and 14' hanging toms, 16' and 18' octabans, as well as a 18' and a 20' standing tom. I'm just getting a new kit at the moment. The toms have stayed the same sizes but the hardware and the kit have become slightly more solid. I had a real stroke of luck with the snare. Yamaha produced four prototypes, that turned out to be too expensive for mass production. I managed to nab three of these four steel snares. These drums have got particularly strong and thick skin rings. When I play rim shots, the drums produce loads of trebles. I'm really into lots of trebles. My drums aren't taped or muffled. I think it's better to to filter out irritating trebles from the sound range via the EQ than to muffle the drum sound and thus deteriorating the whole sound. A drum kit should sound like a live kit, even in the studio."*

So only the engineers get into a sweat.

Cozy: *"Of course it's not easy recording an unmuffled drum sound in the studio. It's a question of experience. The drummer has to know himself what kind of sound he wants in the first place. And he should adjust and tune his drum kit accordingly. The drummer should also know how something will sound through whatever amplifier the drum sound will later be transmitted. The best, richest bass drum sound is useless in a TV advert, because the deepest sound most TV speakers are capable of transmitting is 200 Hz. The drum sound has to be crisper and more compact for a recording like that. Otherwise all you get is warm air coming out of the TV speakers. A drummer has to adjust to the sound demands of a CD fan in the same way. And adjust his drum sound, making it broader, richer and more voluminous."*

What skins do you play?

Cozy: *"I only play pin-stripe skins by Remo."*

Which cymbals?

Cozy: *"Paiste. The 15' high-hats are from the 602 series, the others all all*

COZY POWELL

from the 3000 series by Paiste. Let's see whether I can remember all the cymbals: 24' Ride, 20' China, 20' Medium, 18' Crash,20' Crash, 10' Splash, 8' Splash, 10' Bell, 6' Bell, 20' Crash, 18' Crash, 20' Medium. All the sizes and strengths depend on the recordings I'm doing. I use really really strong and thick equipment and whack the cymbals really loudly. My cymbals have to be extremely heavy for that reason alone! The cymbals from the 3000 Paiste series are the strongest cymbals. They just sound best when I really bang them loudly. You still have to stay flexible as a drummer, and be able to play thinner cymbals when necessary."

Does that happen often with you.

Cozy: *"When you're playing commissioned work in the studio, your equipment depends on what the producer requires. You just have to know your equipment and be able to adjust to the kind of sound needed as fast as possible. Studio jobs are always a run against time. You have to know how everything sounds in advance. Otherwise you might as well not bother. The mikes that pick up your kit are really important too. A good drummer always picks up the sound of his drum kit himself: No-one knows more about their own style or their technical individualities than the drummer himself."*

Which mikes do you use to pick up your kit?

Cozy: *"Basically I always pick up toms from above. I always use Sennheisser mikes for the toms, electro voice for the bass drums and a Shure SM 57 for the snare. I sometimes use AKG and mikes by Beyerdynamic. It's much more important where and what mike you apply than the actual brand you use."*

A common problem for drummers. How do you pick up your bass-drum?

Cozy: *"Bass-drum mikes should be placed right in the middle of the bass-drum. If the mike is too close to the skin, you can hear the stick on the foot machine too clearly. If the mike is too far away from the skin, the received signal is just too weak. What I'm telling you now are tips for hard rock drummers, and not general recommendations."*

Do you use any other equipment?

Cozy: *"I've also got my own monitor system with a 16-track mixing desk. With that I nearly completely avoid a sound check. My drum sound is the same every evening. That means I can go on stage completely relaxed. My sound is perfect by the time we've reached the second song at the very latest. Obviously a system like that is really expensive. But after having been a professional for 20 years, you have to know what you want."*

YAMAHA

Once you've gained your kind of reputation after twenty years in the biz, you can play on whatever you want. Why did you decide on this particular equipment?

Cozy: *"If you want to be a professional, the best equipment is only just good enough. From all drums manufactured, the kits made by Yamaha have the best sound I could imagine. But I haven't even got a deal with Yamaha! And of course that attitude is really subjective anyway. Sonor, Tama and Pearl make excellent drums, it's just a matter of personal taste which brand you decide to use."*

Since when have you been playing on Yamahas?

Cozy: *"Since 1977. Yamaha came to a Rainbow gig in Japan. Afterwards they built me a drum kit after my own specifications. All ideas I had were immediately converted into a real kit. I think that's the basic reason Yamaha are so successful with their drums. Working together in that way is really fundamental for success. If a drummer plays a particular brand of drums just for the money, he must be stupid as far as I can see. Yamaha doesn't pay a penny for endorsements, and that's good! You either like Yamaha, or you let them be. I've been working with Paiste for nearly twenty years now. Their service to musicians beats everything I've yet experienced. And their cymbalscan't be touched by anyone else's. Zildjian symbols have far too many variations in their sound. Take three Ride cymbals by Zildjian, and they'll all sound different. Anyway, Paiste cymbals are stronger, they sound more solid and can compete more with the other sounds. Of course that's my personal taste. I'm a very hard and strong drummer. I'm sometimes asked by members of the audience after the show whether I tried to destroy my drum kit! Some of my banging and beating is show, some of is just pure strength. Paiste and Yamaha are the two companies who are strong enough not to collapse once I start playing..."*

Where do you get all the playing power from?

Cozy: *"I don't know. I'm not particularly big. When I heard about the legendary John Bonham, and finally got to see him live, I was fascinated by his strength and the power he transmitted with his playing. Beforehand I had orientated myself to the typical sixties drummers. You know, those guys with jazz- brushes, accurate playing ability and delicate beats. The difference between these guys and John Bonham was like the difference between a nutcracker and a sledge-hammer! My hair just stood on end. I'm convinced that Led Zeppelin would never have made it without John Bonham on drums. You can't replace someone like him. That was when I started really banging harder."*

How much of that is power and how much ability?

Cozy: *"75% power and 25% ability. Playing ability combined with power and feeling is best. Good drumming requires a healthy mixture of all these. I just sat down then and tried to combine feeling with ability. Maybe that's why I became so famous. Lots of young thrash drummers try to play all the toms and cymbals around them as fast as they can. Although these drummers are brilliant technically, it's no fun listening to them. The less feeling there is in the music you play, the easier it is to be replaced by a computer."*

BIRTHDAY PRESENT

Can you still remember your very first drum kit?

Cozy: *"Of course. My first drum was called a Cat Kit and consisted of a snare and a cymbal. It was a birthday present from my mother and cost eight pounds."*

"Gary sacked me six days before the tour started. I didn't go on my own accord. Gary wanted to tour without me."

You must have loads of possibilities with that gear!

Cozy: *"Exactly. I could only bang the drum and the cymbal. A friend of mine had a real drum kit with four drums. But because he didn't have a stool, I had to sit on an orange box behind his drum kit the first time. Even during the first few beats, I realised I had a talent for drumming. Of course I played really badly, but it worked out somehow. I had an instinctive feeling for the rhythm, that's the most important attribute a drummer can have. A drummer can learn or train for everything. You need a feeling for rhythm before grabbing hold of the sticks."*

Have you ever had a teacher?

Cozy: *"No, I never had a teacher. I bought my first kit when I finished school and went to Frankfurt in the mid-sixties. We played all the important clubs in Germany in those days, the Star Club in Hamburg, the K52 club in Frankfurt. The club scene in Germany was massive for English bands in those days. Especially after the whole Beatles thing. In those days I rehearsed all day and we played in the evenings. Then there was Cream. I heard them in a disco in Frankfurt for the first time ever. I've been a heavy rock fan ever since! Around that time I also auditioned for a job in Jeff Beck's band. What I didn't know was that John Bonham wanted the job as well. At the time Led Zeppelin started off their career, Mr. Bonham wanted to play with Jeff Beck. Mad isn't it? He was really pissed off with me. John is the only drummer who really influenced me, he was a kind of idol for me."*

What drummers do you like these days?

Cozy: *"Jeff Pocaro, Simon Phillips. Simon is a musician who is really obsessed with their work. When he plays, you can hear how much he's enjoying himself. I'm quite the opposite of that. Sometimes I don't know whether I love or hate my drum kit. Maybe that's the angry beating that's so characteristic of my playing. I play best when I'm really angry. Something always gets on your nerves touring, I can always rid myself of all aggressions in the evening. That's why I'm never frustrated!"*

STAGE FRIGHT

You haven't been on tour for ages now.

Cozy: *"You're right, I haven't played live since ELP. But on the other hand I've recorded eleven albums since then, and produced a whole load of material as well."*

Didn't you miss playing live during this time?

Cozy: *"No, I've been on tour too often in my life to miss it. I like playing for people, but generally touring isn't what it used to be. You have to go on tour for a few months at a time these days to cover the costs. After twenty years as a professional a live concert loses a lot of it's original fascination. I sometimes see music as a completely normal job. Really rock 'n' roll shouldn't be like that though. On tour you end up playing for a couple of hours a day, for the remaining twenty-two hours you end up having to do business or hanging out with some idiots, it gets on your nerves after a while. When your in the studio you can completely concentrate on playing music. After twenty years, you can also pass on quite a few experiences and help out other musicians. Without any experience you won't last long these days. You always have to keep one step ahead of the competition. As a drummer you have to compete against drums and and machines. In factories people normally lose the battle against technology. But I don't believe you can ever replace people in music. I hate machines and computers! In the seventies I sometimes had 15-20 recording sessions a week. These days I only do one or two a month."*

Is there a recipe for success if you're a professional musician these days?

Cozy: *"No. You have to rehearse and pray that you meet the right people at the right time."*

Could you imagine ever doing a different job or career?

Cozy: *"Yes, I'm a fanatic motorcyclist. That's another job I could do. At the moment I drive a Honda AC30, a really manic machine, made specially for racing."*

After having been in the biz for the last twenty years, are there still any aims you haven't yet achieved?

Cozy: *"All musicians want to be respected by their colleagues, and I'm no exception. Recording an album like 'The Headless Cross' had made me really happy and satisfied. I could still get really excited about music after twenty years, what more could a man ask for?"*

Stefan Kerzel

DISTORTING - THE FACTS!

Many of the letters to Metal Tech are on the obscure (and tricky) subject of distortion for guitar players. To begin with, many of the writers are confused at all the various different terms being banded about by manufacturers - and a lot of falsehoods and misnaming by other players! So, lets start off with a look at what distortion is, why you need it, what it'll cost you, and where you plug your brain in...

TERMS & CONDITIONS

Distortion, as an effect, was first generated by faulty valve amplifiers, way back in the late l950s. Valves are glass vacuum tubes, they are delicate, and in those early days amplifier technology meant that the road crew had to be kitted out with kid gloves - so volatile were the first amps. When a valve is overloaded (having a greater signal pushed through it then it can reasonably take) then it begins to break up the signal: which, in enough quantities, leads to a fuzzy distorted sound - which offers a much longer sustain to the guitar than any 'clean' sound can. That then is the origin of the distorted sound - but just as soon as it got itself invented, there were people on the case to turn what was originally just a happy accident, into something that guitarists could just switch on and use. Pete Cornish (a pedalboard maker for the rock hierarchy) Jim Marshall (Mr Marshall to you son..) plus the various amp makers: Vox, Hiwatt, Orange etc, spent much of the l960s and early 70s getting more and more reliable and effective distortion sounds. But, to try and make their own effects appear exclusive to each company, they started to invent new names for the humble 'distortion'. This state has continued to the present day, and circuits on many modern amps have engaging names like 'Tube Screamers' 'Turbovalve' 'Advanced Overdrive Response' - but the basic idea is the same; to induce distortion and sustain to the original guitar signal. Nowadays, most distortion circuits on amps (and in pedals) are transistor-induced, meaning that they have circuits which can generate a reasonable replica of the sound of hot valves, but many musicians (even those who use valve stacks such as Marshalls) also use a distortion pedals for that extra drive sound available. So, for now, let's rest assured that Distortion, Overdrive, Fuzz, Fuzztain and Akkskreem - are all basically one sound.

PEDAL YOUR METAL

The rock boom of the 1970s and 80s has led many effects manufacturers to get ever increasing amounts of technology into ever decreasing little plastic boxes. Lets face it:to play ROCK guitar you will need a ROCK guitar sound: and the very cheapest way of doing this is to connect an inexpensive distortion device between the guitar and the amp. Basic prices for distortion pedals start at about £25 - 30, for which you get a basic overdrive circuit with volume and drive controls (and possibly a tone control, too). JHS, Rion, Axe and Champion all produce pedals within this price range. slightly above that (£49.95) is a little metal box that has never ceased to amaze me: The Marshall Guv'nor Pedal. This is Marshalls very first step into the pedal market-and what a dent they've made! Introduced earlier this year the chunky metal casing houses a Marshall transistor distortion circuit built into ma 14cm x 12cm casing. Five controls are provided: Ga8in, Bass, Middle and Treble, plus a level control (which sets the actual volume of the output). On the back, Input, Output and Loop connectors are provided, and it's topped off by a military standard switch, which can take even my feet stomping down hard on it! The Guv'nor gives a traditional valve sound: more often described as overdrive - taking the sound from crystal clear to some thundering great waves of drive. For those who are searching for a more modern sound, there is a wealth of new pedals to choose from. Washburn make the 'Stack In A Box' while one of the latest contenders is the 'Dean Markley Overlord; pedal. This takes the valve story back again: for this is a distortion pedal with a real valve in it! The tube in question is the tried and tested 12AX7A Valve. the unit itself has similar controls and steel case to the Marshal, though they have thoughtfully added red and green LED light which indicated pedal on/off and effect in/out - very useful on a dark stage. The makers claim that it 'provides genuine valve sound at a fraction of the price of any valve amplifier.' Price tag on the Overload pedal is around £99.00 and it should be in the shops by the time you read this.

TECHNO-FUZZ

As with all things there is a bottom. middle and top end to the distribution market: and of late there have been two directions by manufacturers, one towards 'integrated pedal boards' and the other to specialist rock mounted distortion effects. The integrated pedal boards have been with us for a few years but are now coming under increasing attention from penny conscious axemen. The Boss BE5 system, comprising Chorus, Compressor, Digital delay, Overdrive/Distortion and Noise Suppressor is a neat little;e unit to carry about and has great sounds to it. Korg introduced their own PME40X pedalboard some time ago - which has the added attraction of four slots on the main board, into which you can slot any one of some 20 different effects., depending on taste or pocket. This modulat design is something a lot of the new blue prints are showing - so expect a goodly number of similar imitators in the not too distant future.

On the rack mount side of things, the axeman, from Nomad Ltd, is still regarded as one of the top valve FX available: with very low noise figures, and the ability to take the distortion levels right up to saturation point. At £299 this may sound steep but once you've spent weeks trying to get an annoying hiss off your demos, the dosh outlay seems very small in comparison to the hassles involved!

WALKIES

One other distortion effect system we need to mention are the various models of 'Walkman' style effect units. These are housed in a small plastic case and contain a variety of different guitar effects. The original design is the Atom Schultz Rockman. This is the classic Rockman, and few people need any introduction to it. It has a superb distortion circuit, gallons of chorus, plus subtle EQ effects - many players don't just use this for practice but whip it out in the studio too! This has begat a mass of copies: some are great (the JHS version) while others are less so, try before you buy is the watchword here.

METAL TECH NEWS

BRITISH MUSIC FAIR THE FACTS...

The 1989 British Music fair promises to be the largest yet - with four floors of British and international exhibitors, to be held in Olympia and The National Hall. Dates set are: 25/27th July TRADE ONLY then 28th - 30th July, PUBLIC AND TRADE DAYS. Interesting date: the exhibitors will cover over 8,000 square meters of space, shared between over 120 companies making the trek. A 'Printed Musical Village' is to be a showcase for all the publishers while the exhibitors have carefully moved the piano section away from the heat and drive of the rock and roll stands. A massive list of public events is to be released shortly - with concerts, seminars, discussions and specialist clinics in the new Olympia Conference Centre. A major date on the international music calendar the BMF in 89 looks set to be one of the most exciting and successful shows of its kind anywhere in the world.

Tim Oakes

BACK ISSUES

SUFFERING? HELP IS AT HAND

Missed a particular edition of METAL HAMMER you really wanted to see? You know, that one with the great pictures of Cinderella or the fabbo interviews with Anthrax, Metallica or Yngwie Malmsteen? Help is at hand. You can now order Back Issues of MH from detailed list below, dating back to 1986. Just tell us which issue you'd like and send a cheque or postal order payable to "Rockteam" for £2 each copy including p&p to Metal Hammer, 59 Queens Gardens, Bayswater, London W2 3HF.

Metal Attack 87

Gary Moore (cover), 16 page AC/DC special, Kreator, VoiVod, Cinderella, Bon Jovi, Shy, Magnum, Slayer, Malice, Helloween, Overkill, Steeler, Paganini, Manowar, Status Quo, Megadeth, Lee Aaron, Flotsam and Jetsam, Motörhead, Strangeways, Rock Goddess, Georgia Sattelites, Tesla. Poster: Tour Poster '87, AC/DC, Helloween

Metal Attack '88

Monsters of Rock '88 (special), AC/DC, Europe, Def Leppard, Judas Priest, Iron Maiden, Great White, Guns N'Roses, Helloween, Testament, 220 Volt, Treat, Kiss, David Lee Roth, Megadeth, Anthrax

No. 1 (JANUARY 1987)

Deep Purple (Ritchie Blackmore), Europe, Iron Maiden (backstage with fans), Slayer, Bon Jovi/Queensrÿche, Kansas, Krokus, New bands (Cinderella, FM, Victory, Steeler, Helloween, Crimson Glory, Tesla). KK Downing (guitar special), Deep Purple (History Pt. 2)

No. 2 (FEBRUARY 1987)

Kiss, Metallica, Michael Schenker, CD in HM, Ozzy Osbourne, Magum, Brighton Rock, Anthrax, Bruce Dickinson, Venom, Savatage, Nuclear Assault, Lemmy on beer, Vinnie Moore, Thin Lizzy (History Pt. 1) + Metallica-Poster

No. 4 (APRIL 1987)

Whitesnake (David Coverdale), Iron Maiden, Helloween, Tesla, Anthrax (own words), AIDS, ITB Agency, Shy, Lou Gramm, White Sister, Keel (Studio report), HM in Brazil, Overkill, Voi Vod, Savatage, King Diamond, Mercyful Fate, Led Zeppelin (History Pt. 1).

No. 5 (MAY 1987)

Judas Priest, Slayer, Magnum, Sex, Aids & Rock'n'Roll, Manowar, Crimson Glory, Iron Maiden, DIO (studio report), Billy Sheehan (bass player), Van Halen, Nightranger, FM, Poison, Mentors, Raven, Australian Rock, Led Zeppelin History (Pt. II). Posters: Bonb Jovi, Status Quo

No. 6 (June 1987)

Accept/Udo, Slayer, Scorpions, Helloween, Groupies, Marillion (Fish), EZO, Lemmy (bass guitars), Tony McAlpine, Celtic Frost, Testament, State Trouper, Strangeways, Bay Area Report, Andy Taylor, TNT, Pretty Maids (Own Words), Led Zeppelin History (Pt. III). Posters: Slayer, Helloween

No. 7 (July 1987)

Judas Priest, Sammy Hagar, Zodiac Mindwarp, Cinderella/Bon Jovi, Stryper, Terraplane, Metallica, Rory Gallagher (guitar test), Rage, Bathory, Ozzy Osbourne, Tesla, Y&T, Georgia Sattelites, Warlock, Chrome Molly, UFO History (Pt. I)

No. 8 (August 1987)

Kiss, Anthrax, Reading (25 years), Kooga, Ratt, Metallica (drum special), DIO, WASP, New York HM, Stan Bush, Coroner, Nuclear Assault (guitar special), John Norum (ex-Europe), Judas Priest (Own Words), UFO History (Pt. II). Posters: Anthrax, Megadeth

No. 9 (September 1987)

Def Leppard (cover), Mötley Crüe, W.A.S.P., Ozzy Osbourne, Alice Cooper, Aerosmith, Van Halen (Rock history), Tico Torres (drum special), Vow Wow, Anthrax, Motörhead, Tony McAlpine, King Diamond, Mammoth, Nuclear Assault, Twisted Sister. Posters: Warlock, Whitesnake, Sammy Hagar, Metallica, D.R.I., Testament, Tico Torres

No. 10 (October 1987)

Kiss, Warlock, Michael Schenker (studio report), Whitesnake, Blue Oyster Cult, Monsters Of Rock special, Bruce Payne (Deep Purple Manager), Reading Festival, Hades Kreator, Armores Saint (own words), Savatage, Van Halen History (Pt. 2)

No. 12 (October 19, 1987)

Warlock, Aerosmith, Celtic Frost, Kreator, Rush, Phenomena, HM Fantasy, Joey DeMaio (bass), Guns n'Roses, Faster Pussycat, Destruction (studio report), Accept, Def Leppard History (Pt. 2)

No. 13 (November 12, 1987)

AC/DC, Black Sabbath, Ray Gillen, Aerosmith (Trick or Treat), Marillion, Gypsy Queen, Iron Maiden (fanmag), Venom (studio report), John Wetton (bass player), Bad News, Chariot, Exodus, Bonfire, Victory, Twisted Sister

No.1 (December 31, 1987)

David Lee Roth, Slayer, Anthrax, Mortal Sin, Gypsy Queen, Zodiac Mindwarp, Hellion, Triumph, Silent Rage, FM, Vinnie Appice (drummer), DIO/Warlock (live on stage), D.R.N., Aerosmith, Samson, New bands (Diamond, Jeff Paris, Lion), Whitesnake. Posters: Mötley Crüe, 1988 yearplanner

No. 2 (January 28, 1988)

Ozzy, Whitesnake (live), Scorpions, DIO (Trick or Treat), Mötley Crüe, AC/DC, White Lion, Deep Purple, Mammoth, Slave Raider, Mekong Delta, Magnum, Foreigner, Great White, Queensrÿche. Posters: Def Leppard, Slayer, Megadeth

No. 4 (February 29, 1988)

Judas Priest, Sabbat, Zodiac Mindwarp, Motörhead (Trick or Treat), Megadeth, Yngwie Malmsteen/Joe Lynn Turner, Steeler, Heart, Ted Nugent, Balaam And The Angel, Hellion, Black Sabbath. Posters: Alice Cooper, Celtic Frost, Metal Church

No. 5 (March 14, 1988)

Iron Maiden, AC/DC, Magnum (own words), Anthrax, Accept, Lion, Aerosmith (Fan Mag), HM in Poland, Savatage, Rocky Hill, Kiss, Kingdom Come, Saxon, Meat Loaf, White Lion (Trick or Treat). Posters: Aerosmith, Ace Frehley

No. 6 (March 28, 1988)

Judas Priest (studio report), Alice Cooper, Dokken, L.A. Guns, The Grip, Yngwie Malmsteen, Krokus, Toxik, Rick Dufay, Chrome Molly. Posters: Scorpions, Metallica

No. 7 (April 7, 1988)

Def Leppard, Magnum, Iron Maiden, Voi Vod, Prophet, Anthrax (Fan Mag), Poison, Kings X, AC/DC, Fifth Angel, Dokken, Vicios Rumours. Posters: Krokus, Anthrax

No. 9 (May 9, 1988)

Judas Priest, Queensrÿche, Stryper, Scorpions (Classic Tracks), Fates Warning, Thrash and Speed Fan Mag (Slayer, Metal Church, Exodus, Over Kill, Megadeth), Nasty Savatage, Leatherwolf, Marshall Law, Michael Katon, Bonfire, HM Scandinavia. Posters: Slayer, Magnum, Iron Maiden

No. 10 (May 23, 1988)

Scorpions (in USSR), Iron Maiden (live), Kingdom Come, Hawkwind, Shy, Slave Raider, Sanctuary, Over Kill, UFO, Scott Gorham (classic tracks), Slayer. Posters: Status Quo, Bonfire, Kiss, Anthrax, Testament

No. 11 (June 6, 1988)

Queensrÿche's Chris De Garmo (own words), Van Halen, Metallica, Megadeth, Girls in Rock, Cinderella, David Chastain, Hit Man, Dweezil Zappa, Honeymoon Suite, Mekong Delta, Killer Dwarfs, Tony Iommi (classic tracks). Posters: Gypsy Queen, Yngwie Malmsteen

No. 12 (June 20, 1988)

Deep Purple, Helloween (studio reports), Oz Fox from Stryper (own words), Bill Wyman, Vinnie Vincent, Thrash & Speed Fan Mag Pt. 2 (Voi Vod, Kreator, Testament, Flotsam & Jetsam, Celtic Frost), Metallica (studio report), Jon Bon Jovi (horoscope), CDs in HM. Posters: Saxon, Uriah Heep

No. 13 (July 14, 1988)

Iron Maiden (over America), John Norum, Lizzy Borden, Ace Frehley (own words), Cinderella, D.R.I., Tokyo, Faith No More, Baren Cross, Riot, Judas Priest (classic tracks), Carmine Appice, Queensrÿche center spread, Acid Reign & Sacrilege (thrash metal burn up), Monsters Of Rock US '88. Posters: Scorpions, Aardschokdag

No. 14 (July 18, 1988)

Ozzy, King Diamond, Jimmy Page (own words), Poison, Kiss (Fan Mag), Van Halen, HM Worldwide (Glasgow, Peer Gunt), Chastain, Tigertailz, Treat, Vinnie Moore, Lillian Axe. Posters: Lita Ford, Van Halen

No. 15 (Cover: Iron Maiden)

Iron Maiden, David Lee Roth, Kiss, Megadeth, Guns N'Roses, Helloween, Testament, Anthrax, Razor, Uriah Heep (classic tracks), Treat (own words), Michael Schenker/-Mitch Perry (guitar setup), Great White, Robin Trower, Living Colour, Ozzy, White Lion. Posters: Judas Priest, Cinderella

No. 16 (August 1988)

Metallica, AC/DC, Manowar, Slayer (own words), The Quire Boys, Europe, Mantas, Def Leppard (Fan Mag), Shout, Wolfsbane, David Coverdale (horoscope); Guitar special (Paul Gilbert, Greg Howe, Jason Becker), HM Worldwide (Stone, Violence). Posters: Iron Maiden, Ozzy Osbourne

No. 18 (Cover: Helloween)

Helloween, Bon Jovi, Joan Jett, Cozy Powell, Stage Diving Special, Last Descendants, Kruiz, Cloven Hoof, Monsters Of Rock Special, Soho Roses, Onslaught, Balaam & the Angel, Dirty Strangers, Dee Snider, Joanna Dean, Craaft, HM Worldwide (Winger, Adversity, Circus Of Power, Suicide Squad), Mortal Sin. Posters: Kiss, David Lee Roth

No. 19 (September 26, 1988)

Anthrax, Jimmy Page, Monsters Of Rock Germany (Anthrax, Testament, Great White Treat), JoJo, Ozzy Osbourne (horoscope), Atrophy, Billy Milano, Vixen, Celtic Frost, HM Worldwide (Femme Fatale, Precios Metal), Black Magic (special story). Posters: Metallica (Part II), Helloween

No. 20 (October 10, 1988)

Deep Purple, Motörhead, Uriah Heep, King Diamond, Little Angels, Angel Dust, Bon Jovi (Fan Mag), Zed Yago, Sacred Reich, Rick Allen (drum special), Living Death, Suicidal Tendencies, Slayer, Nuclear Assault, Metallica (live), Aerosmith (classic tracks). Posters: Bon Jovi, Europe

No. 21 (October 24, 1988)

Scorpions, Blue Oyster Cult, Guns N'Roses, Bullet Boys, Shy, Tankard, Armored Saint, Jane's Addiction, Witness, Joe Elliot (vocal special), Accept, Kiss, S.A.D.O. Posters: Motörhead, Anthrax

No. 22 (November 7, 1988)

Queensrÿche, Manowar, House Of Lords, Meanstreak, Rock City Angels, Wrathchild (U.S.), Jetboy, Only Child, Wrathchild (U.K.), Gary Moore, Scorpions (Fan Mag), Balaam & the Angel, Kings Of The Sun, Laaz Rockit, Yngwie Malmsteen, HM Guide to London. Posters: Guns N'Roses, Slayer

No. 23 (November 21, 1988)

Iron Maiden, Quiet Riot, Raven, Cinderella, Lita Ford, Exodus, Testament, Liege Lord, Kings X, Nightranger, Ice Age, Rock Managers, Dare (own words), center spread Dogs D'Amour. Posters: Ozzy, Queensrÿche

No. 24 (December 5, 1988)

Bon Jovi, Dokken, Fish, Michael Kuton, Quireboys, Chrome Molly, Steve Howe, Poison, K 2, Anvil, Badlands, Holy Moses, David Lee Roth (live), Kiss, Europe (Fan Mag). Posters: Celtic Frost, Lisa Dominique

No. 25 (December 88)

Magnum, Marillion, Crimson Glory, Vixen, Mr. Big, Annihilator, House Of Lords. Poster: Iron Maiden

No. 1 (January 89)

British Steel Part 1, Bon Jovi, Doro, Kai Hansen, Ozzy, Circus Of Power, Bonfire. Poster: Manowar

No. 2 (February 89)

Gary Moore, Lisa Dominique, Judas Priest, Rush, M.O.D., Tesla, British Steel Part 2. Posters: W.A.S.P., House Of Lords

No. 3 (February 89)

Dio, Vow Wow, Def Leppard, Guns N'Roses, Celtic Frost, Desperado, Acid Reign. Posters: Vixen, Scorpions, Testament, Overkill

No. 4 (March 89)

Anthrax, Zed Yago, Metal Church, Deep Purple, Exodus, Victory, Chastain. Posters: Exodus, Tesla

No. 5 (March 89)

Doro, Europe, Poison, White Lion, Kingdom Come, MSG, Slave Raider. Posters: Anthrax Pt. 1, Metal Queens

Here's where you can set the world aright! Or ALIGHT if you're in a really bad mood. Incidentally EVERYONE says F.O.A.D. on their letters, (e.g. F.O.A.D. all you Bon SlayerDeth fans), so think of something new. How about W.A.L.Y.* Send your letters, postcards or illuminated scrolls to Loadsaletters, Metal Hammer,59 Queens Gardens, London W2 3HF.
(* W.A.L.Y. - Welcome And Live, You!)

LIZ EVANS IN OLIVER MAGNUM OUTRAGE
I've been a fan of Oliver Magnum ever since I saw them play a show in my home town of Houston, Texas. I am one of many U.S. metal fans who have been waiting for their LP for a long time. I can't believe you would give such an unprofessional review of them. Obviously Liz Evans doesn't care enough about either her work or the readers to bother listening to the record. Oliver Magnum is not a solo artist, but a band - the best live band I've ever seen. You owe Oliver Magnum and their fans a review by someone who can tell the difference between a solo act and a metal band.
BARBARA BELL, Studio City, California, US.
We have received several letters defending Oliver Magnum Ed.

MAN OVERBOARD
I must protest at Mrs.McKagan's letter about Manowar (MH Issue 10). Manowar are the only true metal band, and secondly they have a very special place in my heat. Their music has a highter purpose than many people think. I truly believe in the meaning of their lyrics. Take 'Heart Of Steel' for example. It's a masterpiece. And live Manowar are the best band in the world.
ROB SMITH,
Oxley, Wolverhampton

EYE STRAIN
Metal Hammer kicks ass, but please stop printing articles on weird and whacky backgrounds! Whether it's Playboy, Metal Hammer or Frog Spawn Weekly, you do expect to be able to read the articles. But when you put a dot matrix grid behind articles like the one on Blue Murder it gives us terrible eye strain. Can't you print in plain black and white?
TAZ, Leigh On Sea, Essex.

NO PROBLEM
I was saddened by a letter from your reader Dalamar (May 1), where he thought that being black he might suffer abuse from white fans if he went to a rock concert. Being a black thrash fan myself, I have been to many gigs by Slayer, Kreator, Acid Reign and Nuclear Assault and have never had any trouble. When I do go the fans are very friendly and I end up talking to a few. The only problem is I have to go by myself as none of my friends are interested in metal at all. So Dalamar, when your favourite group is in town, go and see them, you'll regret it if you don't.
ANSLEY HAREWOOD,
Canning Town, London E16.

METAL DOWN UNDER
New Zealand (that splodge on your map, next to Australia) just had the pleasure of hosting two heavy metal concerts within six months. First we had Guns 'n' Roses on December 19 and then Metallica on May 1. And might I say that both acts were mind blowingly brilliant!
'Oh Yeah', I hear you say, 'so what?' But you see, us metal fans in New Zealand have a small problem. It seems that other bands have forgotten we exist. They tend to travel straight from Oz, on to Japan. Please make an effort to come to New Zealand. You'll find a metal thirsty, music hungry, and very appreciative audience of head bangers waiting for you.
I read letters from fans, complaining groups haven't visited their city in so many months. Well, I'd swap places with them soooo quickly! The last heavy concert I can remember in New Zealand was Deep Purple ... in 1984! We're starving down under. Don't feel too sorry for yourselves and feel sorry for us Kiwi headbangers!
Peace, love happiness (and heavy metal!)
Sara Andrew, Mt.Wellington, Auckland, New Zealand.

HELP!
I have bought a guitar and don't know how to play it. I would be happy if you would send information or hints about playing the guitar and some day I'll be playing like Slash from Guns n'Roses or Dave Murray from Iron Maiden.
A.JONES, Angelsey, Gwynedd, N.Wales.
We are planning a new series that should help you with the guitar, and many other instruments, real soon. Ed.

BRUM'S MONSTER FEST
As a devoted rock fan I travelled all the way from Newcastle for the Birmingham Monsterfest to be greeted by an endless tirade of mindless noise from a bunch of no-hope American imitators. The sole relief from this utter drivel came from The Grip who I'd never seen before. They were fantastic. I couldn't believe the ridiculous claims of your reviewer dismissing the band as an anti-climax. I've since bought 'Teenage Bride' by The Grip and it's ace!
JENNY, Low Fell, Tyne & Wear.

MAGNUM, YOU'RE FAB
It was great to read so much info on the next Magnum album in MH. I see the LP will reach the shelves later this year. My copy won't sit there long. I wait with bated breath for its release, after reading your In Their Own Words, and wonder what the first single will be like. Can't wait for the next episode. Thanks so much for keeping me up to date with the exploits of the best rock band in the world.
SHELAGH BLUMIRE,
Dunstable, Beds.

TULL WE MEET AGAIN
Why all the fuss about the American Grammy Awards when Jethro Tull beat Metallica? I love the music of both bands. I have liked Tull for the whole of their 20 year history and they have been one of the most innovative bands who are only slightly less so than they were in the early Seventies. Metallica are brilliant too.
But its obvious the Grammy committee know nothing about Rock Music as Tull could never be described as Heavy Metal. Rock and the Music Establishment have some relationship but Hollywood style showbiz has nothing to do with rock and should be ignored.
BILLY McCORMAC,
Murdishaw, Runcorn, Cheshire

SLING THE SLANG BACON HEADS!
Thanks for producing the only music magazine available in Denmark that treats heavy metal as music and not as dirt. But what I really wanted to say was I thought it was great that a reader (John in issue 7) admitted he was nervous about going to gigs. Two years ago when I was 13, I was in the same position. Metallica played here and my parents wouldn't let me go. Then I talked to my father and he promised to take me. It was a great gig and there was no trouble. Now I've been to eleven shows and the last one was the first without a 'baby sitter.' Kids like John should talk to their parents and take them as a body guard! By the way, can you write about a Danish band called DAD which means Disneyland After Dark. They're a bit like Venom without satanic lyrics.
CHRISTIAN VILS,
Harup, Denmark.
P.S. Could you please stop using slang phrases in Metal Hammer because none of us over here can understand it!
Blimey, don't you savvy our rabbit and pork? On yer bike bacon bonce!
Writes our Cultural Exchange Correspondent.

PHIL McINTYRE PRESENTS
SUICIDAL TENDENCIES
PLUS SPECIAL GUESTS
MOD
MANCHESTER INTERNATIONAL I MONDAY 19TH JUNE – 8PM
BIRMINGHAM IRISH CENTRE TUESDAY 20TH JUNE – 7.30PM
TICKETS ARE PRICED AT £6.00 ADV. (SUBJECT TO AGENTS BOOKING FEE)

ON TOUR

M.O.D. are now confirmed as the support act on the **SUICIDAL TENDENCIES** tour; the dates are as follows:
June 18 London Astoria
19 Manchester International 1
20 Birmingham Irish Centre
21 Nottingham Rock City
22 Belfast Queen University
23 Dublin McGonagles
24 Dublin McGonagles

GEORGIA SATELLITES
July 3 Manchester International
4 Nottingham Rock City
5 London Town and Country Club
Tickets are priced at £6.00 for the Manchester and Nottingham shows and £7.00 for London.

GUN
12 Sheffield University
14 Leeds Duchess of York
15 Manchester Broadwalk
16 Liverpool University
17 Walsall Junction 10
19 Morecambe The Gardens
20 Leicester Princess Charlotte
21 Newcastle Riverside
22 Aberdeen Ritzy
24 Kirkcaldy Adam Smith Theatre

ANDERSON, BRUFORD, WAKEMAN AND HOWE
October
21 Edinburgh Playhouse
Tickets are priced £12.50 and £10.50 and are available from usual agencies and the box office. Tickets acquired from Tocta agencies will be subject to a booking fee.
October
24 Birmingham N.E.C.
Tickets are priced at £13.50 and £11.50 and are available from the N.E.C.box office and outlets at: Birmingham Odeon, Birmingham Ticket Shop, the Mike Lloyd Megastores in Wolverhampton, Stoke on Trent and Newcastle under Lyme, Way Ahead in Nottingham and Derby, Poster Place in Coventry, Piccadilly Records in Manchester and T.L.C.A. in Liverpool.
October
28 London Wembley Arena
Tickets are priced £14.50 and £12.50 and are available to personal callers from the Wembley Arena Box Office and Tower Records, Piccadilly. All branches of W. H. Smith and Keith Prowse will carry tickets, but these will be subject to a booking fee, as will the credit card hotline, 01-900 1234. Further hotline numbers are: 01-240 7200, 01-379 4444 and 01-741 8989.

ACID REIGN will be headlining at 'A Midsummer's Hoedown' at Sheffield University on **July 1.** The other acts on the bill are Re-Animator, Toranaga, Lawnmower Deth and Amnesia. Tickets cost £4 in advance and the first band is on stage at 7.30 p.m.

LISA DOMINIQUE
15 Birmingham Edwards No. 8
16 Milton Keynes Woughton Centre
17 Salisbury Arts Centre
19 Swansea Mothers Rock Club
21 Stockport Monroes
22 Morecambe The Garden Club
23 Ayr Pavillion
24 Edinburgh Venue
28 Plymouth Academy
29 Devon Warehouse
July 3 Essex Maritime Bar
5 Middlesborough Crypt
6 Bradford Frog and Toad
12 Bristol Bierkeller
13 East Sussex Crypt
29 London Marquee

UNDER NEATH WHAT
June 12 Southampton Next Big Thing
13 Leicester Princess Charlotte
22 London Powerhaus
25 Norwich Jacquard

GIN SLING
June 12 Bedford Angel
13 Doncaster Scratch and Sniff
16 London George Robey

MACC LADS
June 29 Torquay Town Hall

DUMPY'S RUSTY NUTS
June 16 Wimblesbury MM
17 St. Albans Horn Of Plenty

KING'S X will be supporting **ANTHRAX** on their European Tour. The schedule is as follows:
June
17 Nottingham Royal Centre
18 Sheffield City Hall
19 Glasgow Barrowland
20 Bradford St. George's Hall
21 Hanley Victoria Hall
22 Off
23 Cardiff St. David's Hall
24 Bristol Colston Hall
25 Brixton Academy
KING'S X will **headline** the following:
June
26 Marquee, London

TORANAGA
June 23 London Marquee (with Marshall Law)
July 1 Sheffield University (with Acid Reign)
7 Bradford Queens Hall

TORINO
June 16 Southend Reids
17 Salisbury Arts Centre (supporting Lisa Dominique)
30 Banbury United F.C.

JUNIOR MANSON SLAGS/SCREAMING JESUS
June 12 Newcastle Riverside
13 Sheffield Limit
14 Leicester Princess Charlotte
15 Leeds Duchess of York
17 Manchester Gallery

DAWN AFTER DARK
June 10 Peterborough Fleet Centre
12 Sheffield Take Two
13 Birmingham Irish Centre
14 Southampton University
July 14 Junction 10
15 Leicester Charlotte
28 Dudley JB's

BAJJON
June 12 Hull Sherlock Holmes
15 Bradford Frog and Toad
18 Corby Sport and Leisure Centre
19 Milton Keynes Rayzells
20 Bedford Angel
21 London Royal Standard
22 Nutley Shelley Arms
25 Sheffield Locarno
27 Darlington Doc's Orders
29 Halifax Empire Show Bar
30 Workington Monroe's
July 1 Newcastle Rock Club
11 Doncaster Scratch and Sniff's
13 Stoke on Trent Wheatsheaf
14 Cannock The Mid-Cannock
15 Hastings Carlisle
21 Sunderland Kasbah
23 Oxford Dolly
25 Wisbech Community Centre
28 Morecambe Gardens

JADIS play the London Marquee on July 1.

KNIGHTRIDER play the Glasgow Venue on June 16.

MUSIC TELEVISION®

METAL HAMMER

MTV'S METAL HAMMER

Programme Times For June
Thursdays 21.00 -22.00
Saturdays Midnight (repeat)
These times CET, (UK one hour earlier).

BON JOVI, RUSSIAN STYLE, ON MTV

MTV's Metal Hammer recently brought you a special report on two anti-drugs concerts that are taking place on the 12th and 13th August at Moscow's 140,000 capacity Lenin Stadium. Bon Jovi visited Moscow in December 1988 to lay the ground work for these concerts. ''To me this is the greatest thing that could ever be done...so we're going to Russia to introduce them to rock'n'roll...''
Other bands scheduled to play at the concerts include Motley Crue, Cinderella, Scorpions, Ozzy Osbourne, Skid Row and Russian rock bands Gorky Park and Kruiz. The Make A Difference Foundation, formed by Doc McGhee, will benefit.

pic.: Chris Walters

Jovi - Crue - McGhee - Gorky Park

According to Jon Bon Jovi ''This is something we believe in very strongly and we really think will make a difference because the youth of today are tomorrow's leaders''. Nikki Sixx of Motley Crue summarised the message he hoped the concerts would get across to Russian rock fans: In general it's like rock'n'roll bands care messed up, crazy, loud and rude. I think bands can still be like that, but without being messed up. They can still be having a great time!

LEMMY TELLS IT STRAIGHT ON MTV

Hammer readers will have seen the editorial in issue 10, MTV's MH viewers saw Lemmy on the show telling like it was, in the flesh. Lemmy was in a serious frame of mind when he arrived at the studio and he had the camera all to himself as he delivered his 'sermon' ..... 'If I lose my hand, my life is over ..... I'm not going to put up with people throwing things out of the audience any more.''

MTV'S METAL HAMMER CATCHES UP WITH HORSE

MTV's roving cameras could be found down the Astoria in London recently to film a special report on one of London's most-up and-coming bands, Horse (London). Members of Motorhead, Fastway, Sabbat and many other bands were spotted in the audience. We hope to bring you a report containing two live tracks, band interview and behind the scenes footage, with comments from Mindwarp's Flash and Trash both fans of old.

VIDEO PLAYLIST

As you'd expect, 'MTV's Metal Hammer' has recently shown you some really great videos of bands from all genres of hard rock:

METALLICA 'ONE'
All three versions of this stunning and thought-provoking video, have been on the show over the past few weeks - the straight forward performance version, a five minute edited version including film clips, and a monster seven version that will stop you dead in your tracks! Metallica were encouraged to make this, their first video in their eight year history, by MTV in America and the straight performance version has recently been on regular rotation on MTV Networks all over the world.

Horse (London)

GUNS 'N ROSES 'PATIENCE'
The video for this beautiful and sensitive acoustic ballad shows the band in relaxed performance in a studio intercut with tasteful shots of them in hotel rooms - there's Slash caressing a snake(!) while various girls climb into his bed, there's room service Duff style, and Axl is seen smashing up a telephone. This video is reportedly Axl's favourite video of all the Guns 'N Roses clips and the song will surely be a massive hit if it is ever released as a single in Europe catch the video again on the show.

VOW WOW 'I FEEL THE POWER'
MTV's Metal Hammer featured 'A Night Out With Vow Wow' when the Bailey Brothers went out for a full Japanese meal with the band. During the course of the programme, we showed you the video for 'I Feel The Power', the new single from the 'Helter Skelter' album. This video was recorded at the Astoria in London on March 15th and is part of a long form video about the band being produced by Toshiba/EMI in Japan. The video really captures the energy and power of Vow Wow's live performance, we subsequently learned that bassist Neil Murray left the band to join Black Sabbath. Vow Wow currently seeking replacement Japanese bass player.

VIXEN 'LOVE MADE ME'
This is the third single/video to be released from the debut 'Vixen' album which has now gone gold in America. The video sees the girls rocking away with snippets of backstage footage. Vixen have now joined Ozzy on an extensive U.S. tour.

PLUS

Tesla video 'Hang Tough'. Winger, 'Headed For a Heartbreak'. 'Badlands', Metal Church. Kingdom Come, 'Do You Like It'.

pic.: Reinhard Harms

Neil Murray's last sushi with Vow Wow

Debut video 'Valley Of The Kings' from John Sykes' Blue Murder. Russian rock glasnost 'Heaviest In Town', Kruiz. 'Bad Kharma Chameleon' from Under Neath What and Poison's 'Your Mama Don't Dance'.

KINGS X GO TO MTV (AGAIN)

Houston power trio, Kings X, return to the studio in June with their new video and tales about 'Gretchen Goes To Nebraska'

The contact address for your letters and video requests is:
MTV's Metal Hammer,
PO Box 1384, London NW1 OHW

Vanessa Young

MUSIC TELEVISION®

METAL HAMMER

GETTING AXED UP NORTH

If you are into the latest high tech rock'n'roll equipment, then the place for you recently was the Northern Guitar Show in Manchester. We dropped in to have a look and were fascinated by the gear on show. we thought we'd have a look and give you a run down, as a change from our usual tales of Lemmy tripping over a camera!

So we got out of the MTV studios and headed north. One of the first things we saw at the show as the Marshall stand. We were impressed by the Marshall 9000 Series guitar amps. We wondered how long Marshall can reign supreme? Are the Japanese knocking on the door? Will they come with a stack system to challenge the kings of the back line? Marshall are not going to sit around and let this happen. With all the accumulated experience gained from producing the finest guitar amplification of the last few decades, they have developed the 9000 rack system.

It's got the latest switching, equalising and effects circuitry and its built into its own flight case *(good thinking Marshall)* the M99001 incorporates the largest switching, equalising and effects circuitry, its quite a remarkable unit which can create countless sound possibilities, but the best is yet to come because a superb rack system can be built around the 9001 stereo valve preamp with stereo effects processors and any desirable level of power amp wattage, tailored to suit the size and type of venue.

Basically the 9001 series has three distinctive guitar functions, clean rhythm, distorted or lead overdrives. It's possible to balance the levels of all three sounds and switch between them, this can be done quickly via a four way remote foot control FS04 or via a four way presettable foot control FS04P. The full rack system will consist of the amps that occupy many of the stages around the globe. In the near future the backline may be only just for show.

MARTIN CHAISSON - DAVE KILMINSTER

Whenever large crowds gather at a stand you can sure some flash guitar hero is putting the so called best buy of the day to the test. We met up with ex-Waysted guitarist extraordinaire Martin Chaisson, who seemed very interested in the new Marshall rack system who gave us his lowdown on some on some of the equipment on view.

"I've come here with a purpose in mind, I want a new guitar sound, so I'm on the look out for a new amp. I have tried out the Cream amp from Hughes and Kettner which I was pleased with."

MESA BOOGIE

"I'm very impressed with what they have to offer and I would have been tempted, but my money's got to be on the new Marshall 9000 series, I've been trying to get a distorted or overdrive sound plus something that gave me a lot of gain and I've found it, the next time you see me play live I will be plugged into on of these suckers."

WHAT GUITAR? - *(MARTIN CHAISSON)*
"I like the new Fender ITM Strat it felt good instantly, but the neck was just a little thick and wide for my taste."

THE HORIZON ESP

"It was good, but not that good, I thought out of the ESP range the MI custom was reasonable, but on the day I liked the Dollar Bill custom from ESP."

HOT TIPS

BB's: What advice can you give to young guitar players who are not happy with their guitar sound, buy some new pick-ups?

M.C.: *"No, it's not that simple. I think guitar players at all levels can be dissatisfied with their guitar sound, pick ups can make a difference, but you can't make a bad guitar sound good, its down to the wood and how the guitar is set up. I use reflex pick ups and man do they kick serious ass."*

Martin is working with If Only at the moment together with former Girlschool lead vocalist Jackie. His favourite guitar players are George Lynch *(ex-Dokken)*, Joe Satriani and Greg Howe.

IBANEZ JEM 777SK

Now here's a company we have the utmost respect for. It was way back in June 1988 when we traded licks with Vinnie guitar Moore in New York that we started to take note of the improved Ibanez product. It's probably because we spend more time spinning discs, talking to cameras and pushing the pen for Metal Hammer than playing the guitar, though we do find it enjoyable running up and down the fret board now and then, although some people get cheesed off with my size ten boots.

The highlight of the day for us was checking out the Steve Vai range, many guitar players including Vinnie Moore, Satriani and Bruce Bouillet *(Racer X)* can be seen blasting out their guitar riffs at a frantic but controlled pace world-wide thus underlining the quality of the Ibanez product. The Jem 777sk ain't going to make you sound like Steve Vai, but that's what dreams are made of, the maple neck is fast and the action overdrive is comfortable, your fingers glide across the fret board with ease. This axe enables you to play clean or dirty at the flick of a switch. A five setting switch on a lot of the Vai models have proved to be popular, the HSH Dimarzio pick ups were very impressive on this model. The axe everyone really wanted to play was unavailable, the Jem 777FP *(flower pattern finish)*, but with a three month waiting list and order books bursting at the seams, Ibanez hardly seemed to need the promotion.

SOUND BOOTHS PLEASE

We were disappointed with some of the facilities at the show, everyone seemed to be trying to playing louder than the stand next to them which became painful to the ears after a while, surely potential buying musicians should be able to try out the latest high tech gear in sound proof booths with a little privacy like the ones used at the British Music Fair.

DAVID KILMINSTER - WHO?

To be honest, before the show we had never of the guy, but whenever he picked up the guitar the kids flocked around to see his fantastic techniques, let's find out about this guitar player.

Started playing the guitar in 1986.

Played left handed for a while then switched to playing right handed.

Previous bands:

Played with 'Wild' who have worked on the Friday Rock Show.

He's now teaching guitar at the New Musicians Academy in Wapping *(doesn't have the same ring as L.A. does it?)*

Previous students include, Eric Gamens ex-Waysted, who's now teamed up with Marc Ferrari's band 'Ferrari'

HOT GOSSIP - THE PIZZAS ARE ON ME

Metal Church played a gig recently at the Cubby Bear in Chicago, which is a small club of around 1,000 metal heads. They enjoyed it so much they came out of the dressing room and invited everyone to join them at the Medusas venue. This three floor complex has a room adjacent to it which was hired by the band. They played bought everyone who turned up a pizza, signed autographs and talked to the fans all night. New members, vocalist Mike Howe and guitarist John Marshall seemed very keen on letting the kids ask them questions about their individual talents and influences. They continue their tour of the East Coast at clubs in New York and Miami.

SUMMAT FOR NOWT MOSHING FREEBIES

Metallica fans, how would you like to win copies of both versions of their latest video 'One'? Plus copies of Saxon's video 'Power Of The Glory'. Answer this question:

What month and year was Metal Hammer launched in the UK? Closing date 1st July, answers to:

The Bailey Bros.
S.F.N. PO Box 1384, London NW1 0HW
England

forgotten JEWELS

At last... you're looking at the third part of our brilliant 'Forgotten Jewels' series! Once again we've combed through the most underrated rock releases of the last few years, often records that influenced many bands for years to follow. It's sad that so many of the pathbreaking records were quickly forgotten in the flood of other exciting releases. There's a whole hidden army of fans out there, who still get all hot and sweaty at the mention of bands like Riot, Tank and Angel Witch. And we're here to convert the younger generation of metal fans, who may never have heard of some of these bands before...

RIOT
Fire Down Under
Elektra/Asylum Records
(released in 1981)

Side 1: Swords and Tequila, Fire Down Under, Feel The Same, Outlaw, Don't Bring Me Down

Side 2: Don't Hold Back, Altar Of The King, No Lies, Run For Your Life, Flashbacks

Mark Reale: guitar
Sandy Slavin: drums
Rick Ventura: guitar
Guy Speranza: vocals
Kip Leming: bass

When you're talking about the roots of contemporary power and speed metal, you can't ignore Riot and their album 'Fire Down Under'. This LP had the same effect on the melodic, but by no means compromising brand of metal as the first two Venom albums had for the thrash scene. The band had already made quite a name for themselves with their '77 debut LP 'Rock City' and the follow up LP 'Narita' (from '79: includes the classic 'Road Racin'). Bandleader Mark Reale and his mates broke into the worldwide underground only two years later with 'Fire Down Under', the best Riot LP to date. The opening track 'Swords And Tequila' is one of the most unforgettable US metal classics ever and a perfect example of the harmony that existed between Mark Reale's expressive guitar playing and Guy Speranza's exceptional vocals. Further highlights on this superb album are the title song, the Riot-typical rock track 'Outlaw' and the dramatic 'Altar Of The King'. Guy Speranza sadly left the band after 'Fire Down Under' and although the later albums 'Restless Breed' ('82), 'Riot Live' ('82, a rare live-mini-LP) and 'Born In America' ('83) were quite acceptable releases, the band never reached the old heights again. Riot split up shortly afterwards; it took Mark Reale until 1988 to reform the band again with the likes of Tony Moore (v), Don Van Stavern (b) and Bobbie Jarzombek (d). The quartet released a strong speed metal LP called 'Thundersteel', that didn't match 'Fire Down Under' by any means, but still signalised a new beginning.

THE RODS
'The Rods'
Arista Records
(released in 1981)

Side 1: Power Lover, Crank It Up, Hungry For Some Love, Music Man, Woman

Side 2: Nothing Going On In The City, Get Ready To Rock 'n' Roll, Ace In The Hole, Rock Hard, Roll With The Night

David 'Rock' Feinstein: guitar/vocals
Carl Canedy: drums
Garry Bordonaro: bass/vocals

Compared with the amount of albums releases in general, there are very few LP's one can listen to from start to finish - and still enjoy them years later. 'The Rods', the band's second release, and sharing the same name (the debut was called 'Rock Hard' and is virtually impossible to obtain) is one of these precious exceptions to the rule and surely one of the most underrated releases of the decade. 'Power Lover', 'Crank It Up', 'Music Man', 'Nothing Going On In The City', 'Get Ready To Rock And Roll' - each track a real killer that no metal fan dare miss. David Feinstein's excellent guitar playing is particularly mentionable (loadsa riffs; instant addiction!) and his characteristically rough-edged lead vocals drive the listener to almost orgasmic sensations. The follow up LP's 'Wild Dogs' ('82), 'In The Raw' ('83, Shrapnel import only), 'The Rods Live' ('83), 'Let Them Eat Metal' ('84), 'The Rods Project/Hollywood ('86, with singer Rick Caudle) and 'Heavier Than Thou' ('87, with ex-Picture and Horizon man Shmoulik Avigal on the mike) are also highly recommended to all collectors, although no classics. The absolute highlight from the Rods stable was and still is the second LP, and it still excites me as much these days as it did eight years ago.

Y & T
'Earthshaker'
A & M Records
(released in 1981)

Side 1: Hungry For Rock, Dirty Girl, Shake It Loose, Squeeze, Rescue Me

Side 2: Young And Tough, Hurricane, Let Me Go, Knock You Out, I Believe In You

Joey Alves: guitar
Dave Meniketti: guitar/vocals
Phil Kennemore: bass
Leonard Haze: drums

When the third Y & T album was released in 1981, it crashed into the still fairly low-key metal scene like a bomb and the band surrounding guitarist/vocalist Dave Meniketti (whose voice was sometimes reminiscent of Sammy Hagar in his younger days) were latterday heroes. The four musicians had already

released two LP's under their old name Yesterday And Today, 'Yesterday And Today' ('76) and 'Struck Down' ('78), on London Records, but hardly anyone had acknowledged their existence. Both LP's are very different from 'Earthshaker', and are really only of any interest for hardcore Y&T fans (if there are still any of them around) and probably best obtainable at record fairs and specialist shops. 'Earthshaker' on the other hand is a definite must for any heavy rocker and a real milestone in US metal. The band covers a broad spectrum of sounds on this album, from the thundering headbanger 'Hungry For Rock' to the sensitive heavy ballad 'I Believe In You', thus fulfilling all necessary requirements to break into the top of international rock business. The follow-up LP 'Black Tiger' ('82), also a very good album, and a tour supporting AC/DC increased the band's popularity, until things sadly started going down hill again pretty quickly. Y & T got worse from album to album: 'Mean Streak' ('83), 'In Rock We Trust' ('84), 'Open Fire/Live ('85) and 'Down For The Count' ('85) had their moments, but only occasionally the same class as 'Earthshaker' and 'Black Tiger'.

The band only picked up after the release of the LP 'Contagious' in '87 and caught up on lost ground. However, it seems doubtful whether Y & T will ever latch back on to their more shining moments...

TANK
'Filth Hounds Of Hades'
Kamaflage Records/Metronome
(released in 1982)

Side 1: Shellshock, Struck By Lightning, Run Like Hell, Blood, Guts & Beer, T.W.D.A.M.O.

Side 2: Turn Your Head Around, Heavy Artillery, Who Needs Love Songs, Filth Hounds Of Hades, (He Fell In Love With A) Stormtrooper

Algy Ward: bass/vocals
Mark Brabbs: drums
Peter Brabbs: guitars

Tank were known for years as the best Motorhead clones ever - and once you've heard 'Filth Hounds Of Hades' (The trio's debut), you'll understand why. The band played as a classic threesome, writing songs that could have just as well been included on 'Overkill' or 'Bomber', they supported Motorhead on their 'No Sleep 'Til Christmas' tour in Germany ('81) and were even produced by Eddie Clarke. The similarities are self-explanitory, but Tank still displayed enough independence and class to be celebrated as the newcomer discovery of '81/'82. 'Filth Hounds Of Hades' is still an important addition to the record collections of all thrash/power metal fans, and lots of younger bands, like Sodom, admit to having been influenced by Algy Ward and Co. This album is so great because of its incredible rawness; Algy's punky vocals and the heavy guitar sound as united as few other bands achieved in those days - Trust, Rose Tattoo or the aforementioned Motörhead. The second LP 'Power Of The Hunter' contained similar qualities, but the songwriting was noticeably weaker. 'Filth Hounds Of Hades' that includes brilliant tracks like 'Shellshock', 'Run Like Hell', 'Blood, Guts And Beer' and 'Turn Your Head Around' can still compete with the heaviest records around justifying its place in any respectable record collection.

ANGEL WITCH
'Angel Witch'
Bronze Records/Ariola
(released in 1980)

Side 1: Angel Witch, Atlantis, White Witch, Confused, Sorcerers

Side 2: Gorgon, Sweet Danger, Free Man, Angel Of Death, Devil's Tower

Kevin Heybourne: guitar/vocals
Kevin Riddles: bass/keyboards
Dave Hogg: drums

Angel Witch had their fingers as securely implanted in the blossoming baby years of the NWOBHM as Poison have in their make-up bags - and they can be seen as predecessors of many third generation bands. The title track 'Angel Witch' was included on lots of samplers; although the band found fame in the underground scene with this song, I don't really think it was representative for the trio's style. The remaining tracks on the album aren't as catchy, although after listening to them a few times they do somehow stick. Like most bands with their roots in the NWOBHM, Angel Witch possessed a completely unique way of playing, setting them aside from the mass of other bands, something they can still boast nowadays, and in the end that's what seperates the good bands from the bad. The songs are characterised by Kevin's clear voice, and they are extremely melodic although still sounding really heavy. 'White Witch', 'Confused', 'Gorgon', 'Sweet Danger' and 'Angel Of Death' are examples of classic heavy metal and have kept up a certain flair, so even after all these years you still can't help be intrigued. The British Raw Power label released an album called 'Doctor Phibes', containing all the tracks off the debut album as well as the three single tracks 'Loser', 'Dr. Phibes' and 'Suffer' (the single was released in 1981 and is a real collectors rarity these days). The second Angel Witch LP 'Screamin 'n' Bleedin', was released in 1985 and recorded with a different line-up (Kevin Riddles had left the band by then), but the boys hadn't been able to keep up the high standards of their debut.

Götz Kühnemund

Take the money and run!

Raven and Venom were two trios from Newcastle who tore out of the North East as the literal forerunners of thrash metal. Venom were the rawer of the two bands, but Raven were faster. Both were very, very frantic, and both were signed to Neat Records. It could be said that both bands were before their time, because they were eventually overtaken by a hoard of other acts. Raven got the bigger breaks by signing to Atlantic, but things turned as sour as three month old milk for them in the end. Now, both affiliated top Music For Nations in the U.K., Raven and Venom are on the way back. This is Raven's end of the story.

A lot has been said in the past about Raven's old record company Atlantic and the ugly confrontations that took place between them and the band consisting of the Gallagher brothers and their former drummer Wacko. Their current LP 'Nothing Exceeds Like Excess', released on Combat in the USA (Music For Nations over here) marks a new start for the band. They were originally dragged to New York by a certain Johnny Z, where they were supported by the likes of Metallica and Anthrax, but they were most recently seen supporting Kreator on their European tour. Had a complete change of roles taken place? What kind of feeling was it for them to open for a fresh young band like Kreator, all of whom were once upon a time Raven fans themselves? Wasn't that a step backwards for them?

TOLERANT

John: *"It makes us feel old! No, seriously it's a compliment for us. As you said, in one way they're influenced by us, but they don't just imitate us, they're not just a copy of us. Quite the opposite! I think it's really nice to see that they've got the same attitude to so many things as we have. This tour was our first attempt in ages to establish the band in Europe again, and we want to come back again as soon as possible. A lot of people at the gigs didn't even remember who Raven were, but we still went down really well, even though we're not exactly a thrash band. I couldn't for example imagine that a combination like that would even have worked in the State, the people in Europe somehow seem to be a lot more tolerant...*

We've heard the opposite claimed often enough. The tour didn't sell as well as alot of people had imagined, still seemed to work really well for the ex-pats, who were quiet for such a long time after leaving Atlantic and were hardly known by the younger generation of HM fans.

John: "That whole thing with Atlantic cost us quite some time to sort out. First of all we had to get out of the deal, then we had to look for a new company, then we had to get some songs so as to release a new album. The American audience is very fickle and forgets you really quickly if you don't keep on delivering new goods. Lots of people turned their backs on us after 'The Pack Is Back', I mean if we start releasing good albums again we'll soon win everyone over again. It's not the end of the world."

'Nothing Exceeds Like Excess' is a record like that, recorded with virtually no outside help. Apart from the songwriting, they were also responsible for production and and mix.

Mark: *"We did everything ourselves this time, we wanted to keep control over the product and couldn't be bothered with all the people who kept butting in and telling us what we should change. We like the record and that should be enough."*

John: *"We knew exactly what we wanted, and it was definitely the right time to finish everything off by ourselves.. We did everything ourselves... and it was worth it!"*

As in the good old days N.E.L.E was just bursting with energy and fresh spontaneity. Melody and hardness and - especially a wealth of ideas are all expressions that instantly come to mind. The listener is never far away from a surprise, you hear a riff, sounds good, then a break and it goes on in a different direction completely.

GOOD VIBES

John: *"The good thing with that record is that we had completed all the material before going into the studio. We only recorded for six days once we were there. We always tried to be as spontaneous as possible. I'm always really surprised about these bands who play a riff, another riff, followed by yet another riff, and call the whole thing a song. Our songs should be real song, with real structures that we vary with a few well-placed manic breaks. We want to deliberately surprise the listener. We wanted all the songs on this LP to be*

really heavy, although the individual songs should have different feelings. I think NELE projects a good feeling, because the band had good vibes at the time."

Sounds well and good, but they're still not completely happy and once again its the record company (US company Combat in this case) who are doing their best to piss everyone off.

John:*"The album received good write ups everywhere, and we should be glad really to be back on the scene. As far as sales figures go, we're still lumbered with the same problems that we had with our last record company: If an album's promoted badly, it'll never sell well."*

Mark: *"At the beginning of the year we toured with Testament on the American East Coast, and after the shows all these people came up to us and said: 'Wow man, we heard some songs from your new album on the radio, they're great, but we can't get hold of the album anywhere because we can't find it..."*

John: *"It's sad because talent isn't the most important thing in this biz, it doesn't matter how good a band is, but how well they're supported by their management and record company. It's especially important in the States to have the whole so called 'machine' behind you, if that's not the case you can be as good as you want, it won't help you at all. Look at some of these bands who just disappeared from the face of the earth during the last ten to fifteen years, just because they didn't have the right support."*

These guys have had more than their fair share of bad experiences, but Raven didn't care, they just threw themselves in at t' .e deep end again, trying to cope with the music business as well as possible, and hopefully gaining the success they deserve."

Once they've returned to the States, they'll have to start writing material for their next LP and they'll start recording at the end of the year.

REAL METAL

John: *"We also want to play a few headliner shows in the States and maybe play a few dates with Metal Church. They should be cool, because they're a heavy metal band. Like us. We don't play power, black, death or even cornflakes metal, they're just stupid descriptions and don't mean anything, we play straight forward heavy metal, no more and no less.*

Mark:We call it 'real metal'."

'real metal, yeah yeah like Manpower...

Mark: (holds his arms in the air in the famous Manowar gesture) *"We're Manowar, we're totally stupid! Hahaha!"*

John (more diplomatic): *"Okay, lets say we're just heavy.*

So what do you think about the general development in heavy rock at the moment?

John: "I thing polarisation is basically a good term for what's been happening recently. It's good that bands like Guns N' Roses have got big, even though some people, even though loads of people rely hate them. It's good for us, because they lie somewhere in the middle between the ultra thrash noise and glam rock, instead playing original rock 'n' roll like Aerosmith, so they play regular rock and that's where our roots are too. We're not a poppy glam band, but we still write real songs with melodies, on the other hand we're not a thrash band either, because we play really aggressively and very very heavy. It's good that the whole scene has changed in that respect, because up until recently you either had to be on the whole glam trip or you had to play mega hard thrash - it was really bad."

LIVE

Also planned is a return to Europe and maybe even a trip to Japan, probably to take place in September/October.

Mark: *"Sure, there's not a lot of time between the tours, but a lot of people here didn't know our songs, and we found out that they when we played live they really got into the songs we played, we couldn't have had better advertising for the album."*

John: *"Raven are a live band. We enjoy going into the studio and recording our songs, but experiencing Raven live means to even understand in the first place what this band is all about."*

And at least we'd then have the pleasure of listening to some of their songs, even before the release of their new album that should be ready by then.

Mark: *"We not rushing with pour new material. We won't let anyone pressurise us. When the songs have been recorded, we'll just give the tape to the guys in the record company and we" say: 'Take this, if you don't like it that's your problem, not ours."*

John: *"We play the music, and its their job to sell the record, so they shouldn't even try and tell us what we should do. Everyone does what he can."*

The Raven guys seem to have quite a bit of bad luck with their record companies.. After all the trouble with Atlantic, their new relationship with Combat doesn't seem to be ideal either...

"Mh, no not really. Most people employed by record companies are liars, probably the only thing one can do is to find a record company that lies less than the others. They keep giving you excuses, it's just a shame that in the end nothing ever comes of them. But what can you do? (he thought for a minute or two) I know: Take the money and run!"

Andrea Nieradzik

Pics: Reinhard Harms

GUY BIDMEAD
Confessions Of a Heavy Rock Producer

Guy Bidmead is, at times, the fifth member of the one and only Motörhead. Other times he's the fifth member of glam titans Wrathchild *(U.K.)*, or the fourth member of Swiss thrashers Coroner. At the moment he's the fifth member of up 'n' coming diesel stained rock bruisers 'Horse (London)'. In other words Guy's a record producer. The producer's the musical equivalent of a film director...well, sort of. He's the man who's expected to record a band in the studio in such a way that they sound as good as they do live, or preferably better. The man who works with the band on such things as arrangement, and tries to talk the band out of recording a six album boxed set concept symphony about Andy Pandy when their real forte is two minute hardcore ditties. When bands have difficulty trying to tie their musical shoelaces, the producer's expected to show them how.

Working mainly in the indie sector, but generally with the very cream of the bands in that area, Guy Bidmead's carving out a name for himself that puts him at the forefront of U.K. desk-masters. At Basement Studios in Wardour Street, Soho *(just along the road from the site of the original Marquee)* I caught up with him at work with reprobate riff-fiends Horse, and he managed to drag himself away from the dubious delights of working in an enclosed space with Horse for long enough to have a chat.

"I started way back..."

As a tea boy?

"Oh no, I never did that. I started back in the days of Eddie Offord working on bands like Yes, E.L.P, that sort of stuff. And, I have to admit, Shirley Bassey and Petula Clarke. This was tape op-ing. I got into engineering about 1977 with the Alex Harvey Band, the last album before they broke up, 'Rockdrill', after that I did bands like Trapeze, Bob Marley And The Wailers, a lot of reggae stuff, Aswad even in the early days. Then I went freelance on the crest of a slump. Then I got engineering stuff with Michael Schenker, I did early Terraplane stuff, and finally got into production with Cozy Powell's second solo album, 'Tilt', which meant I got to work with people like Jeff Beck."

How do you get someone to trust you with your first production job?

"More luck than judgement really. I'm one of those engineers that can't keep quiet, if I feel something I'll say it. After a while the band start to rely more on you than on the producer, which can get a little difficult, but if you do it right as an engineer you can get away with it."

And so on to...

"Motörhead. Initially on 'Killed By Death', which was done with Vic Maile. The band were great, they came into the studio and the one they were using didn't have an engineer that liked rock 'n' roll, he hated snare drums. So they rang me, I'd never listened to them before so I wasn't really bothered. Then they decided to have a week rather than four days, I didn't know whether to go 'great' or 'oh, no'. Lovely people, and at the end of it they said 'you've done so much we're going to give you a co-production credit'. Then they did 'Orgasmatron' with Bill Laswell, about which I will say nothing. I got involved with them again with the 'Rock 'N' Roll' album. We did it in about 18 days, the round-London studio tour. I think the album suffered a bit on the material side, but that's Motörhead, you know? I did the live album last year, 'No Sleep At All', and that took about three weeks to mix, as long as the first one I did took to record."

What about the less experienced acts? Is that an ordeal when bands aren't used to being in the studio?

*"It is with f***ers like Horse, that's for sure. They are hardly shy young men, they've got very fixed ideas about what they like. In this particular mini-album we're doing it's a matter of 'this is Horse now', so we can't get too technologically involved. We can't try and move on too much, it's meant to represent what you see when you see them live, so we keep it very basic and very obviously Horse."*

From the tattooed rock crotch-monster that is Horse to more, ahem, delicate material, didn't you work on Lisa Dominique's debut album?

"I mixed it. I was one of the contenders to do the whole thing, then Lisa, in her inimitable fashion decided to use Vic Maile. It didn't quite work out as Lisa had hoped, so I got the phone call. I was quite impressed, I didn't expect it to be much good, because I'd already re-mixed the twelve inch thing she had out last year, 'Jealous Heart', and I thought O.K., that'll probably be the only decent track, but there are four or five pretty good ones on there. Somewhat underproduced for my liking, but there's some good material on it."

Isn't there so much emphasis on getting the right production these days? If a thing fails, the producer can cop a load of blame, but if it goes well, his appointment book will be well filled up for the next year or two.

"You bet. I think the whole role of a producer now is like walking a tightrope. If an album does really

*well people say it's cause the band are brilliant, they're so good on stage, whatever. If it does badly, the producer f***ed it up! We're on a hiding to nothing, really.''*

Ever versatile, to say the least, one of Guy's jobs last year was knocking Wrathchild's 'Bizz Suxx' into shape. How'd that one go?

*''I'd just got back from Italy, I had an amazing time out there for a month. Next morning got on the train to Evesham. Got picked up in this battered Peugeot and taken off to this farm in the middle of f***ing nowhere, where there's this cowshed all lined with silver paper, which is Wrathchild's rehearsal room. The band come in and get going and I'm going 'holy s***, now I understand why they had a rhythm machine on the first album, Oh God!' Panicking, I actually tried to get out of it but the record company would have none of it. Got into the studio, got the drum sound together sounding pretty good...they're all his, no samples, no drum machines. Once he had his bass drum in his headphones he was like a different guy. He said 'f***in' hell, that's the first time I've ever heard my bass drum', I said 'I thought so'. Pretty good band to work with, a little uncertain of themselves at the time because of all the bollocks they'd had at the time. I'd say that was probably the album I had most pleasure with doing all of last year.''*

On the other end of the scale...Coroner!

''Well, if you stick too rigidly to one type of music you get stale. The thrash stuff I'd listened to I didn't really like, very dry drum sound, razor edged guitars, to me it lacked a lot of class. I felt, if ever I get to do one of those albums I want to see if I can make it a little more classy. Give the drums some perspective, give the guitars a bit more body. It turned out O.K., I had to battle with them quite hard, the drummer was very uncertain about the amount of reverb I was using on his kit, I had to take quite a while to explain why to him.''

This has all been indie stuff, even Motörhead are affiliated to an indie with G.W.R., is this going to change.

''I think in the past I haven't had the right management. Mostly it's been my own contacts and obviously the indies are much more accessible, and I've developed a healthy working atmosphere with these companies. The management I've got now are the kind of people who're out, hustling around, and I don't want to stay in the indie scene for ever. I want to move on and move up.''

One of Guy's buzzwords is 'excitement'. You begin to build the picture of a producer who wants to record a band as they are, at their most exciting, not change a band into something they're not. A good trait to have when you consider that bands like the Sea Hags, Circus Of Power, The Cult and Guns 'N' Roses are bringing that energy burn style of sound back into vogue.

As his newest proteges, Horse are using some of his experience at recording 'natural raw sounds', be that roots reggae or Motörhead overdrive, to their own advantage. To put the shoe on the other foot I quizzed the band about working with Guy.

Bassist Damon Williams: *''He's seen us about four or five times live, so he knows what we're about. He understands it, we played him tapes of, like, The Cult, Circus Of Power, to give him the general idea. He knows what could be done with us, technological advancements, like, but we don't want that. Overdubs? Hardly any, most of it's straight down, first time. With bass and guitar, we know the stuff so well. There's obviously a couple of minor re-arrangements, but most of it went down straight away.''*

Vocalist Gary Gene: *''He's from the old school, like, he's not techno. So he's managed to keep the identity and keep the live feel but it doesn't sound like a live album, if you know what I mean?''*

Admit it, you're all into it because he's done Motörhead?

Damon: *''Yeah, obviously if he's done Motörhead he knows about a powerful raw sound. He knows what a heavy sound is. Bidmead knows where a band comes from so he can adapt to them.''*

Oh, and they want to get him really drunk one night, and take him out to get some wicked tattoos done. But they haven't told him yet.

With the emphasis in '89 being on undiluted rock bands from the streets, with street ideals, inevitably there's going to be a demand for producers who can channel this often unfocused energy into excitement that communicates itself well. So I think we'll be hearing a lot more Guy Bidmead productions. If his liaison with Horse manages to take them beyond falling over their own feet a little, and tightens them up to an acceptable level, it can only do band and producer a hell of a lot of good.

Mark Day

pic: Tony Mottram

DISNEYLAND AFTER DARK

Disneyland After Dark
Heartcore Punk from Copenhagen

Denmark is one of those Scandinavian countries no-one knows very much about - well-known over here for its bacon, Carlsberg beer and rock formations like Merciful Fate, but that's just about all...

Wrong! These days Denmark is jam-packed with young bands playing bluesy rock 'n' roll. We all know 'the blues' really originated in the Mississippi Delta and was imported to Europe towards the end of the sixties with the help of bands like Taste, Fleetwood Mac and Free having freed itself from it's grandfathers ties...

Leaning on these sixties roots are newer rock bands like Peer Gunt, Smack and Havana Blacks - all Scandinavian bands whose sound has been heavily influenced by early seventies blues rock. Disneyland After Dark are another similar band rocking da house with their semi-acoustic guitars.

After the bands' third sold-out gig in Copenhagen, singer and rhythm guitarist Jesper Binzer told us about how they got together: *''Everything started five years ago on the third of March. The bands name means...''* he hesitated for a minute, *''...it's the best name there is!''* Jasper shouted as loud as he could and shook his hair dripping with sweat. Bass-player Stig Petersen seems to be a relaxed sort of guy too. *''We started playing a kind of punk music about eight years ago, kind of like the Ramones. Then came the time when everything got more depressive, very dark and medieval metal. So we decided to start playing proper music again, encourage people to have a good time, drinking normal beer and things. And so we played a kind of punk and recorded the album 'Call Of The Wild'.''*

So what was all that with Muddy Waters, Bo Diddley and the blues?

Stig's answer came loud and clear: *''Punk was always our main source of inspiration.''*

Not many fans have had the chance in the UK to witness Disneyland After Dark on vinyl, let alone on stage. The quartet, visually jammed somewhere inbetween Faster Pussycat and Havana Blacks, consist of Jasper and Stig as well as lead guitarist Jacob A. Binzer and drummer Peter L. Jensen - the latter being the only non-singer. Their stage set seemed to have been stolen from Disneyland in California: Instead of solid walls of Marshall stacks on both sides of the drum raiser, there was an ancient beat drum kit on a massive bed (yes: a bed) and left of the drummer, approximately where the pillow should have been was a bar stool with Jacob sitting on it, while Jasper and Stig fill out the front part of the stage. During the solos Jacob jumped to the from of the stage in a manic leap. On both sides of the bed, with bed-posts decorated with glowing lights were two massive rows of speakers with amp tops, both nearly as big as a normal bed. Weird! Especially the bed!.

Jasper explained what the bed was all about with a few lyrics on the bands' most recent LP 'No Fuel Left For The Pilgrims': *''We play Dream Rock. 'Sleeping My Day Away is about having exclusive parties in hell. 'Girl Nation' is about that too, paying for your sins and you're treated accordingly too; you're clothes are torn off and you're pulled to bits.''* Is that what all young men dream? *''They're more like nightmares!''*

Disneyland After Dark sold about 3000 copies each of their first two albums in Denmark, the third album 'No Fuel Left For The Pilgrim' is in the top ten and has already sold twice as many units. Not surprising that most major labels around the world are now after the band. The boys' home fans are pretty unusual anyway. *''The fans know all the lyrics of by heart. We played here in Copenhagen a few days ago, when all of a sudden the PA packed in. The fans carried on singing the song until the equipment started working again.''*

Disneyland After Dark - a strange band name, four weird blokes playing a kind of music that defies categorisation. *''It's Heartcore music, nightmare hard rock, shock pop. Or simple rock 'n' roll. Why not call it concrete rock.''*

God knows! The energy of punk rock, y'know one, two, three, four, VROOOM! That's the way it goes.

Matthias Penzel

SLAMMER

Working Class Heroes

Hailing from the 'curry centre of the World' *(their phrase, not mine)* Bradford's Slammer are, as you probably know by now, the first British 'thrash' band to sign directly to a major label for their first record. No messing about with indie albums made on-the-cheap, released late then badly distributed, no scraping about trying to get a gig in a pub here, or a youth club there, no wondering where the next set of guitar strings are coming from. Slammer have the resources of W.E.A. Records to draw on. That means Anthrax/Suicidal Tendencies/Metal Church producer working on their first album, *"...The Work Of Idle Hands..."*. That means dates with Onslaught and The Crumbsuckers, a tour with Florida technocrats Crimson Glory and a much coveted third-on-the-bill opener for Ozzy on his last U.K. tour. Almost inevitably, the green eyed monster they call *envy* has raised it's ugly, wart encrusted head, and Slammer have found themselves in a position where, as they point out, every band works to get to, but also a position that's brought resentment from certain quarters.

If you examine the evidence, though, it becomes obvious that the sour grapes are nothing more than...well, sour grapes. The album's lost none of the gritty, turbo-charged energy that Slammer have in abundance. It's as heavy as anyone could have expected, and Dodson hasn't even smoothed over any of the chipped-concrete edges. It's solid, angry, brutal and persistent like the best of the Bat Area, or some of Europe's more consistent metal-mongers. While the big boys of new U.K. metal, Onslaught, have recorded and released 'Let There Be Rock' more to please the record label than anything else *(though with admirable results sales-wise)*, Slammer have a clause in their contract that exempts them from releasing singles unless they decide they want to. Slammer won their deal fair and square on the fact that they've got solid material that grinds its way into your head, and they're as entertaining a live band as you'll see in the genre. Far from being a nice little sideline for a major label, they've pulled themselves up by the teeth and they're making the label, and the system *work for them*.

Paul Tunnicliffe *(vox)*, Enzo Annecchini *(guitar)*, Milo Zivanovic *(guitar)*, Russell Burton *(bass)* are the guys in question, and two fifths of the band *(Paul and Enzo)* took time out on their tour with Ozzy to reveal what idle hands have been up to.

I've always felt that Slammer wouldn't sound like Slammer if they weren't a little bit of a product of their environment. Lyrically and musically the album's opening cut, 'Tenement Zone' is bursting with pent up, indignant working class rage.

Paul: *"Bradford's like, some people are doing really well and some people haven't moved an inch from five years ago. They never will either, they'll never get the opportunity. I could've been like that. I'm not particularly well educated, I'm certainly not from a wealthy background. But I got fed up with it, I wanted out, badly."*

For a man who claims to be pretty uneducated, Tunicliffe has the knack of writing intelligent, provocative, angry lyrics. Just one of the things I admire about this band.

"I think I've exhausted the anti-war thing a little bit. We've got a new song on the way, and I thought I don't want to be the socially conscious Mr. Nice Guy any more. I want to do something really sick and outrageous. So I started writing about some guy in a block of flats blowing people away on the pavement. What happens last weekend? I'm not kidding, the song's called 'Killing Time' and I'm in two minds as to whether to go through with it now."

In case you're wondering, this conversation took place just after another psycho with a shotgun spent an afternoon shooting up his village, Hungerford style. A nasty subject, but an all too relevant one I hope the band don't shy away from dealing with.

On a slightly different subject, considering the fact that you've been setting the gear up as the crowds have been coming in, don't you think the kind of support slot you're doing with Ozzy can work both ways. I mean, people are hardly seeing you at your best.

Paul: *"Audiences know that. You should give them credit, a lot of them don't give a f***, but they don't like you anyway. The one's who're open minded, and there are quite a few of them, they know what's going on. If only ten percent of them liked it, they'll come back and they'll tell their friends. If you look at us compared to bands like Onslaught and Sabbat, we want to be at least on a level with them, if not better, and they've reached so many people because they've been on the circuit for longer than us. We have to get out there, we want to be level in popularity and appeal, and there's no quick route to it."*

Refreshingly, though they know that they have the perfect back-up and infrastructure to fall back on with W.E.A., Slammer also know that, like any band, they've still got to win fans on merit. There's no desire to be flavour of the month, they've got their hiking boots on for a long slog ahead.

Enzo: *"I don't expect us to go 'boom'" (throws some exploding shapes with his hands)"it's going to be hard, we're expecting it to be hard. We've got to be realistic."*

Ultimately, Slammer aren't going to do things they don't want to do.

Paul: *"We want to go out and prove that we're worth it. The reason we went with W.E.A. was that they promised they'd give us the freedom, and listen to us, the way we want to do things. It's like a team, the agency, the record company, the management and us. We sit down and talk, and if we don't like it, we won't do it. We'll have good reasons if we don't want to do something. They've suggested things and we've told them that it wouldn't work. That was a major part of the deal."*

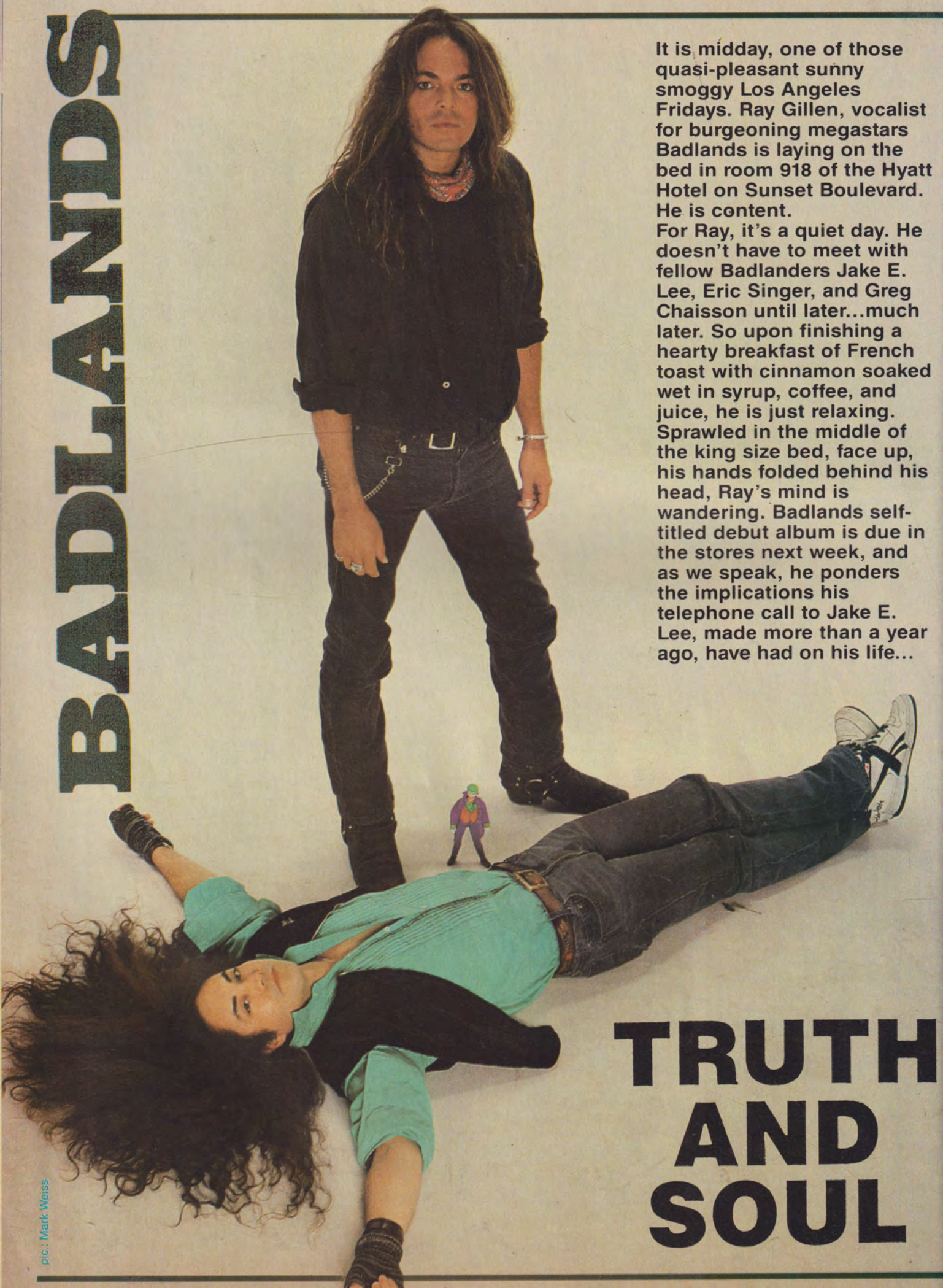
After the release of the album, the band are hoping to go on a U.K. tour that'll take them to some of the towns that don't normally feature on tour schedules. Not a new idea, but always a good one.

Enzo: *"The thing is not to over-hype, going out to big places and playing to empty halls. We won't be able to pull that off, not yet. You've got to remember who you are and where you are, we're on a major but it's no big deal."*

As bands go, there are few I've met more willing to work their balls off than Slammer. The opportunities are there for them, but only their hard work can make things happen, and I believe they're ready to work hard.

Mark Day

BADLANDS



It is midday, one of those quasi-pleasant sunny smoggy Los Angeles Fridays. Ray Gillen, vocalist for burgeoning megastars Badlands is laying on the bed in room 918 of the Hyatt Hotel on Sunset Boulevard. He is content.

For Ray, it's a quiet day. He doesn't have to meet with fellow Badlanders Jake E. Lee, Eric Singer, and Greg Chaisson until later...much later. So upon finishing a hearty breakfast of French toast with cinnamon soaked wet in syrup, coffee, and juice, he is just relaxing. Sprawled in the middle of the king size bed, face up, his hands folded behind his head, Ray's mind is wandering. Badlands self-titled debut album is due in the stores next week, and as we speak, he ponders the implications his telephone call to Jake E. Lee, made more than a year ago, have had on his life...

TRUTH AND SOUL

pic.: Mark Weiss

BADLANDS

ACQUIRING WISDOM

"You know, it's been more than three years since I joined Black Sabbath," Ray confesses, staring blindly at the ceiling. *"Yet, the Badlands album is the first piece of vinyl I will be on."* Ray pauses to absorb the impact of that statement. *"And you know something, to finally have an album coming out is the best feeling in the world!"*

"It's been a long three years," he continues. *"I've gone through a bunch of changes. I've left situations and situations asked me to leave. Through it all, I've been determined, my end result was to make myself happy and be in an outfit that wanted to be a band, not a leader with a group of followers. That's what I've wanted from my career. That's what I've searched for."* Ray smiles. *"Now I have that."*

*"...I was looking for the perfect band and Jake was home waiting for something to happen. He had four years with Ozzy, and since then he was home working on his cars, just waiting until he got a fire going in himself. "*I called him up. We hit it off pretty well. Things just fell into place. That ignited Jake's pilot light. And me, I was just raring." Ray turns on his side and faces reality.

"We found each other," he states definitively. *"Jake's waiting was over and my looking was over. It worked out great."*

JAKE

How does playing with Jake differ from playing with Tony Iommi or John Sykes?

"Tony comes from a different school from everybody else," Ray observes pragmatically. *"He has one style and one style only, and that's the Sabbath style. So automatically when I played with Tony I had to wear a certain coat. I couldn't go outside that coat, as he's established the name and the sound for so many years and I couldn't deviate from that formula.*

"John and Jake, they're both great, but they both look at the recording scene differently. John likes to throw tons of stuff on top of each other on a studio album. He'll put six, seven guitars on top of each other; pile on vocals three high, and then harmonies on top of all that. It's a sound that's difficult to reproduce live.

"Jake likes one guitar. On an album he likes to sound like he's going to sound live; raw, with no illusions. So when he goes out in front of an audience, it's BOOM! In the face! I like that better.

"I'm a real fan of Jake's," confesses Ray, babbling merrily. *"When we did the video for 'Dreams In The Dark,' and he did his solos in front of the camera, he just blew me away. The only other guitar players that I've seen that are that cool on stage are Hendrix and Prince. But Jake..."* Ray pauses, *"...Jake's totally got it down, he's too cool. I'm really, really impressed with him. He's a real turn on as a guitar player, he really is."*

THE SYKES IMPACT

Without prodding, Ray's mood suddenly changes, he becomes solemn. *"You know I was in a rather strange state of mind after the Blue Murder thing,"* he concedes. *"They asked me to leave. When I asked why, I was told I couldn't sing. And that was not John Sykes, who asked me to go, it was by Mr. Koladner (A&R, Geffen records). He was the king pin in that one...and it hurt."*

What excites you about Jake's playing?

"Jake can play anything," Ray relates, enthused. *"And he doesn't always play it the same way, he goes off the cuff. I like that. He gets a pattern and he does it so many different ways. He never gets boring. He's always taking his music in a different direction, he's not afraid to go off somewhere.*

"Jake's got a unique style to his playing. I can't say that he sounds like anybody. When you listen to John Sykes, you can hear lots of Gary Moore in him, that's great. You hear a lot of Hendrix in Jake, but there's more. He's got the whole live moving down, he's got the vibe, he's got the look, he's very impressive, man. I think me and him are going to be real hellraisers."

Didn't Geffen ask you to rejoin Blue Murder last autumn, after you were already recording with Badlands?

"It was when Badlands was going through some bumpy times, but I said no. John knew me well enough that if I start something, I'm going to see it through, was committed to getting Badlands working."

DILEMMAS

What obstacles were you facing with Badlands?

"We were trying to do everyhing at once," explains Ray, frankly. *"Not only was the band trying to concentrate on writing good songs, but we had to concentrate on finding a lawyer, and figuring if he was the best lawyer; we had to get organised with a manager; we had to focus on what our record label was doing and wasn't doing; and amidst it all, we were getting on each others tits. It was crazy. It was like we were handed a grenade and it blew up, and shrapnel went all over the place. We were freaking out!"*

How did you get Badlands unified and directed?

"We got focused. We singled out our music, let's do this first, sod everybody else.

"We left Los Angeles, and went to New York, where we intended to finish writing the rest of the songs for the album. We ended up writing five new songs there. That was the turning point. It was healthy," Ray heaves a sigh of relief. *"Jake and I locked ourselves in a hotel room and wrote 'High Wire,' 'Dreams In The Dark,' we rewrote 'Winter's Call.' 'Dancing On The Edge' had been a song called 'Reckless Love' in Los Angeles. The music didn't change, but in New York Jake added a slide which made it gave it an eerie bayou feel. Then I changed the melody and the music...the last day in the studio."*

How did your figure out which direction to take Badlands sound and style?

"It took us a long time, but once we started focusing on the music, we found our niche," Ray admits proudly. *"It started towards the tail end of L.A., with 'Devil's Stomp.' We realised, that's us, there's no doubt about it. 'Rumbling Train' is another one, when we wrote it, it felt good."*

Ray is exciting now, and talking a mile a minute. *"From that point on, we realised that's what we wanted to do, so we'd gear our thinking in that direction, when we wrote our next song, it would have that sort of structure.*

"We don't write in verse-chorus - verse - chorus all the time, sometimes we just take off, like in 'Streets Cry Freedom.' There's a slide solo there that goes into space. We like that, we like the fact that our music

doesn't have to stay in a pattern, that we can automatically go off somewhere, that's the way we're going to be live too.''

ERIC AND GREG

You keep mentioning Jake. What do Gregg and Eric bring into Badlands?

''Oh, excuse me, I could never leave them out,'' Ray remarks, focusing his attention on his subject. *''As you know, I played with Eric before in Sabbath, but because of Eric and I,''* Ray pauses, not sure how phrase it. His honesty gets the best of him. *''We really didn't want Greg in the band at first, but Jake goes, 'This guy's really good.' It took us a while, but after playing and recording with him, he has a perfect right to go, 'You see, I told I could do it.' Still, I believe, that by us giving him a hard time, we bought out the best in him, he really played great on the record.''*

look at him to go 'Yo! Where are you going?' They caught on and all followed the guitar player.''

Ray is staring at the ceiling again. *''That was a really personal moment for me, to watch everybody actually go, 'Yeah! Let's go!' And at the end they came back to the song. For me, being in the audience and watching the band urge us to take a chance with them was a real turn on. I like when I find things like that happening live. That's looks at an opening act, if he looks at it as competition or he looks at it as enhancing the package to sell more tickets. There are a whole bunch of ways to look at it.''*

How big would you like to see the Badlands album get.

Ray's eyes bug out, he's fantasising. *''Platinum of course, but we've got a strange outlook on the whole thing. Badlands would rather be respected as a great band as opposed to being*

pic: Mark Weiss

ERIC SINGER * RAY GILLAN * JAKE E. LEE * GREG CHAISSON

he's playing better than I've ever heard him play. He's just finding out the way he wants to play. Now, Eric thinks in extremes. He either goes to go for it full on, or leaves a space for effect. He used to play more conservatively. I used to hate when he said, 'I'll do it this way because it sounds better in the studio.' Now he just says, 'I'm going to go for it!'''

Ray pauses to catch his breath and then rambles on. *''Greg and Eric play really great together. They're really starting to find themselves together, which is great. It was a pull and tuck situation with Greg at first,*

LIVE

''We're going to end up taking huge chances live,'' Ray avows. *''We're going to jam, we're just going to freak. We all know what we like, we want to take chances.*

''When I go to a concert and see a guy doing a song the same way as on the record, it's cool, but I'd rather see the band look at each and feed off each other's energy. I remember seeing a band, I don't remember who it was, but the guitar player just took off out of the song into a complete jam. The rest of the members of the band had to

how Badlands is going to approach the live situation.''

Have you got any tours set up yet?

''We're going to Japan in June, we're going to do seven shows over there,'' Ray avows. *''I've never been there, so I'm excited to go. And then we're coming back to Los Angeles, we're going to rehearse and look for a tour. We have some things up in the air, we have some possibilities, but nothing is confirmed.*

''A great package would be us and Whitesnake. But that's up to Mr. Coverdale,'' Ray adds, fantasising. *''I don't know how he*

a group that sold a lot of records. We would rather somebody say, 'Wow, they write great songs,' or 'Man, those guys are really great live.'

''We have the qualities to be a great band; we have a big vibe to us. Looking at Jake and Eric, I feel that big aura. Plus everybody's real down to earth.''

Ray takes a deep breath and concludes, *''Badlands has a good vibe. Hopefully the good lord watches over us and takes us on the right path.''*

Jodi Summers

ACCUSER

German Thrash Rules OK.

The title of Accuser's latest release is Who Dominates Who and it's pretty obvious that Germans dominate Europe on the thrash front. They are tearing off great dripping strips of formulated mayhem at the extreme no goddamn nonsense end of things, while bands like Rage, Sacred Chao and Accuser are hitting the midway point so hard they are leaving a dirty great hole you could drive a tank through! What you have with Who Dominates Who is accessible States influenced devastation that has the belief in its own strengths to hang on for epic proportions. Eight minute tracks are no strangers to these boys and they don't sidle the melody in through the back door under a speed curfew, they give the sparkling little bugger its own goddamn key! Yes, the Germans are doin' the business! I put as much to Rene Schultz, Accuser's latest addition and lead guitarist. His answer was surprising.

"No I don't agree. England is much better. You have groups like Sabbat and Deathwish, really good bands, whereas in Germany I don't think there are many good thrash bands at all! (Rest of the MH team raise a hearty cheer.) I only like Kreator, there is nothing else."!

Oh. Accuser have three albums notched on life's turntable. 87's The Conviction, 88's mini, Experimental Errors and this years, Who Dominates Who? Now there is a BIG difference in musical styles between The Conviction and Experimental Errors. The former is more your traditional heavy metal, engaging somewhat uneasily with the odd burst of ungainly speed, while the latter is much more in the hard thrashing vein of Who Dominates Who? So, what happened?

"Me! My favourite sorts of music are American hardcore and thrash and when I joined the band sometime before Experimental Errors I immediately started helping out with the song writing. The other guys, especially Eberhard and Volker, preferred bands like Judas Priest and a lot of the TNWOBHM material, Maiden and so on. So it's quite natural with me writing that the band should progress in a harder, faster, direction. And for the better!"

Rene's love of hardcore offers an immediate clue why Accuser's lyrics attempt to tackle very complex social issues running the gamut of drug addiction, arms dealing and destabilisation, the legal system and the inherent terrors of technology. And all in very reasonable English!

"It is essential to write in English not only because it is the international language but because thrash sounds horrible sung in German! I'm glad you picked up on the lyrics because we take a very long time over them. Eberhard has a good friend called Arno Wagner who speaks almost perfect English and when the band has completed the lyrics he is given them to translate. Words are important and shouldn't be wasted. I admire bands like The Crumbsuckers and Ludichrist because they write critically, they write with an anger that deserves to be heard. And nothing should be taboo from criticism, not even your own country. The track 'Master Of Disaster' deals with Germany's appalling record of arms dealing to third world countries, primarily to continue political dissension for profit. The very album cover (one man trying to hang a Half Nelson on a Darth Vadar lookalike) symbolises the group's belief that machines are actually starting to take over our lives in a very basic and essential way. My father lost his job when the company he worked for went computerised. Advanced technology can take away a man's respect, his worth. Machines were developed to help us and that initial role has been lost. So, as a band, we are asking who dominates who, the machine mankind or mankind the machine?"

MANIC

Rene has mentioned the immortal Ludichrist a couple of times in the conversation and in my review of their last album I mentioned that there was a completely off the wall moment on the track entitled 'Bastard' (strong burst of Latin influenced acoustic) that was reminiscent of Ludichrist at their very best and worked so well that it made a strong number one of the best on the album. Whose idea was that and is this sort of manic experimentation going to raise its head in the future?

"Definitely! I agree that it is a VERY strange interlude and that's because it simply wasn't planned at all! Originally when we were in the studio we were going to play that harmony part with electric guitar but our producer pushed the wrong button and instead caught Frank (second guitarist) playing the same part on acoustic! No-one realised at the time but when we came to the play back you can imagine how surprised everyone was! But it worked so well we left it in! Now as a band we are deliberately starting to write with that sort of 'unexpectedness' in mind."

Accuser haven't done that much touring be it at home or on the continent. Their first major tour of Europe was three weeks supporting Americans Mucky Pup. Now a bigger clash of styles it would be hard to imagine, because even though The Pup are a fine band they remind me of a young Gang Green, all flip Budweiser asides, rock chords and teenage angst. Speed metal it ain't!

Rene, diplomatically. *"That tour was not as much of a success for us as we would have hoped. Mucky Pup are very nice guys but they play the sort of hardcore that I don't have very much time for and of course being the support band the people were coming to see them rather than Accuser. To be honest in many cases I don't think the audience could wait for us to get off! It was an unfortunate experience but in September we are going on tour with Despair, a German progressive thrash band, and then hopefully in October we will be coming to England supporting a name American group!"*

Can't wait!

John Duke

ROMEO'S DAUGHTER

Every so often the great wheels of the rock industry start turning to a different beat. Fresh inspirations and less than familiar strains breeze in, upsetting the flow and straying from the path. Such disturbances are, strangely, not always welcomed. Those who like to know they're being fed a consistent diet turn up their noses or scratch their heads. Romeo's Daughter have elicited confused reactions. Their light approach, peppered with the hard edges of guitar and marked by a truly unique style, sets them down in a spot all of their own. And they have the confidence and intelligence to realise this is where they need to stay. Romeo's Daughter write their own rules, so I think you'd better start learning! Now.

The press release describes them as a phenomenon, they impressed John Parr enough for him to offer his services on their demos and the newly released album speaks for itself. There can be no doubt about the fact that Romeo's Daughter are heading for the skies. Fronted by the dark and beautiful Leigh Matty, with Craig Joiner playing guitar, the dreadlocked Tony Mittman on keyboards and more recent additions Ed Poole on bass and Andy Wells on drums, they form a unique team. Which works unarguably well. But how do the band perceive what they're doing? And would they describe themselves as rock, pop, crossover, - what? Leigh begins to offer a clearer picture.

"In England we never thought we were going to get the rock press. Here you can never be sure what you are going to be put into. In Germany we're regarded as a rock band without a doubt, and in America. But we certainly regard ourselves as a rock band."

"When the album first came out we had a few mentions in pop columns and we thought oh God, they're going to lean us the other way, but we are a rock band." agrees Craig.

Live all rumours of pop will be dispelled. That much Leigh has promised. Quite honestly though the album was enough to convince me. Yes, it has its quieter moments, but it's also sharp and kicking, the sleek hands of Mutt Lange and John Parr polishing and preening to produce the kind of finish Def leppard and Foreigner have had their good fortune to receive. And no one queries over their positions as rock bands.

Where does Romeo's Daughter's story begin then, and how did they manage to enlist the services of two such renowned and respected producers? Craig spins the tale.

"We started out five and a half years ago as a three piece with myself providing the vocals. After gigging around the london circuit, we got a keyboard player, then hooked up with our manager and eventually leigh came in. When our manager came along we got rid of three of the band, a girl singer we had at the time, bass player, and drummer. We auditioned 76 girls, Leigh was the first we saw." (*"They wasted all that time and money, only to phone me up and tell me I was in!"* she laughs.)

Last March, the band signed a deal with Jive records. Rather than learn their craft on stage before a critical public, they chose to develop their songwriting at home, and were fortunate enough to secure the deal before they unleashed themselves live. Difficulties arose when it came to finding a rhythm section. Prior to signing, the hunt began for a couple of players who could match the standards set by leigh, Tony and Craig. But it wasn't easy.

CATCH 22

"We couldn't find anyone to join. The kind of people who were prepared to join an unsigned band at that point just weren't the sort of people we wanted. It was a real catch 22 situation." says Leigh.

In the end Ed and Andy arrived, two talented musicians who *"Were just as odd as we were!"* according to Craig. The problem was solved and the band was ready.

John Parr learnt of Romeo's Daughter through their management, who was a friend of his. He originally produced the very first demos, an accolade indeed, and the band gladly accepted him back to co produce the album with Mutt Lange who proved to be gem to work with.

"The great gift that Mutt Lange has is not to tell you how to play" Leigh smiles. *"He goes inside you and brings something out which you never knew was there. And he's so gentle about it that after a while you're doing it as if it's the most natural thing in the world. Because it is, you're just not aware of it. He's like Green Fingers. He'd never work with something that wasn't already there.*

John's become a really good friend, although we were all a bit gibberish in front of him at first. when he did our demos, he'd just had a number one hit over here and he became something of a mentor at that stage. he'd wanted to work with Mutt for fifteen years, so it actually worked out really well when they came together on the album. Everyone was really happy."

As far as a general image goes, Romeo's Daughter aren't overtly concerned. They look good and having Leigh in the fore helps. But the songs come first.

"Everything else takes a back seat to the songs," says Tony, *"If your songs are good enough it doesn't matter what you look like. Obviously looking pretty and things helps, but the songs are the most important aspect."*

"The public are more accepting now, if they're given something they understand."

Liz Evans

DANZIG

pic.: George Chin

MOANING MISFIT

Everyone needs a challenge, otherwise life would be only half as interesting. Glenn Danzig loves a challenge himself but I'd heard that interviewing him could also be described as one! At least for people called music journalists who are pretty keen on having a chat with this living legend. Apparently the former Misfit hates talking to the press, and when he does lower himself to do an interview, he likes to talk as little as possible - if you can get him to talk at all! So I wasn't quite sure what I was letting myself in for. Anyway, Glenn Danzig has released a new album ('Danzig') with his new band (Danzig) and one thing I did know was that this was of the most unusual LP's I've heard for quite a while.

"I hate interviews simply because most of the people who call themselves music journalists and try and do interviews aren't qualified."

A simple sentence, although if you look at the other side of the coin, quite a few people call themselves musicians although they're hardly able to hold an instrument...

"Hahaha! That's true, but I don't really see myself as simply a musician, I put my whole soul into my music. I don't care what people think about me, I do what I wanna do, and I say what I wanna say."

Saying that, he was actually extremely talkative, and not at all as unfriendly as one would have expected. And even if he had been rude, this man is a cult figure, his first band were the legendary Misfits, and since Metallica even every heavy metal fan must have heard of them. He's been in the biz for more than fifteen years now, he released his first records on his own labels (first Blank, later Plan 9), and one can assume that he knows what he's talking about. When the Misfits went their separate ways in the early eighties, he formed his follow up band Samhain, who even managed to exceed the Misfits popularity in the States and in the UK. Samhain played a major gig at the Ritz in New York about three years ago, and Rick Rubin owner of the Def American label was present. He liked what he saw, and he wanted to sign up the band to his label, but only if the band promised to change their name to Danzig, and get rid of two of its members. Glenn Danzig remained, with Eerie Von (b). The line-up was completed with Chuck Biscuits (ex-Black Flag and Circle Jerks) and John Christ (g).

"Chuck is a good mate of mine, and I only had to give him a ring, but it took us six months to find a suitable guitarist. It was Rick's idea to call the band Danzig, but Eerie and I had had the idea when we formed Samhain, but we left it because we we didn't want to be associated with Billy Idol at all."

It was in this line-up that the band recorded the new LP under their new name, an unusual record with an extremely intense feeling that you either love or hate.

"That's the way we want it to be. We're not one of these factory bands who all sound the same and look identical, you only have to look at the magazines! They're interchangeable. If that's what the people want, they should steer clear of us."

WILD

'Danzig' , the album, sounds really rough and wild, despite the superb production and the fact that it's not played fast. It seems as though producer Rick Rubin has achieved a perfect feeling of what the band's about.

"Rick Rubin is a really good producer, probably one of the best at the moment. He understood exactly what we were on about. On the other hand it's his job, isn't it? Anyway, it was really difficult for me to find a suitable producer, because I've always produced my own material until now."

Although Glenn claims not to care whether the band release a video or not, two are available in the States, for the tracks 'Twist Of Cain' and 'Mother'.

"MTV only plays 'Twist Of Cain', and it's only made up of live clips, nothing dodgy. It's different with 'Mother', they seem to be worried that it could be censored. Ridiculous, I know, but that's the way things go."

Glenn Danzig sees Danzig simply as a continuation of Samhain, and the fact that a lot of people view him as the father of the American hardcore movement appeals to him about at least as little as other comparisons the press have made with a different Rick Rubin band, The Cult.

*"I hate the press! They started off describing us as a punk or a hardcore band, although we've never seen us that way, and the people believed it. Then there was this comparison to The Cult, I can't see what the connection is. I can't imagine Ian Astbury ever having to sing for his life if you know what I mean. I don't even think he's good. It drives me crazy when people give all that bulls**t, just because they don't know what to write about the band."*

He's less annoyed about the comparisons with Jim Morrison, as Jim's one of his favourite singers. *"Jim Morrison is OK, but I absolutely hate Frank Sinatra and it was completely ridiculous when I recently read that some asshole compared me to him, I can't imagine anything worse."*

His ultimate fave is Elvis Presley though, someone who doesn't actually appeal to me much - he's more my mum's cup of tea.

"Then your mum's got as really good taste. We're releasing a 12" soon, and it will include the track 'She Rides', as well as a few songs that aren't on the album one of them's an Elvis cover version. You should tell her to take a listen to it!"

Let's leave Glenn Danzig dreaming about Elvis. I was more interested in finding out whether we'd be witnessing Glenn and Danzig live this year. His answer was: he doesn't know. Even worse: He couldn't give a damm, but at least he didn't pretend that he was desperate to come over to Europe.

Andrea Nieradzik

GETTING TO THE CORE OF HARDCORE

The Confessions Of A Stage Diver

What's it like - that terrifying, exhilerating moment when a stage diver takes the plunge? Is it like jumping out of a plane without a parachute? Do you have to be mad or possessed to do it? Few rock critics would actually want to experiment with such risky practices, but James Sherry, lead singer with Scum Kids and one time Hard Core Fanzine editor, has not only known what its like to to be ON stage, he's taken a flying leap towards it - from a great height! We asked James to described the sensation and also give us a run down of the bands and explanation of the philosophies that are at the core of Hardcore and make the music so different from other branch of HM in the rapidly changing mid-Eighties scene.

THE BIRTH

1988 will long be remembered as the year Hardcore raised it's head from the underground and was brought to the attention of the media. Extreme hardcore bands started to get radio sessions on John Peel's programme and coverage in major magazines. The small gathering of people around the world seemed to leap from 5,000 to 15,000. The Hardcore scene is the only true alternative scene in the whole world! The D. I. Y. attitude is held true by most bands. Bands and individuals, create music for themselves and other Hardcore people without any involvement from the music business at all. There is a real "network of friends" idea, where over a few years a whole network has been built up of various people around the world who devote a lot of time their time to promoting the cause of Hardcore.

This could involve anything from putting on gigs to writing a fanzine. A whole scene has been created that is totally separate from the "big" music business. The attitude being that Hardcore is not here to be picked up by the music business, used, abused, then thrown away. It is not a form of music that rich business men can make a quick buck out of. The scene is based around a non-profit ideal where albums and gig prices are kept as low as possible. "Pay no more" signs are printed on the records to ensure that high prices aren't put on the albums when they get in the shops. This way no one gets exploited and no one makes money out of Hardcore that shouldn't be making money out of it. Obviously due to the current boom in Hardcore the music business has started to show an interest, and some bands are going to be taken in and sniff the Big Doller. Labels such as Peaceville, Maniac Ears, Earache and vinyl Solution have established themselves really well and are managing to get Hardcore out to a much wider audience without having to compromise and getting involved with big business. Napalm Death have been one band to prove that it is possible to reach a large audience without betraying your beliefs too much.

GOOD AND BAD

Hardcore has seen many changes over the few years it has existed. Over the last couple of years there has been a strong Metal influence on Hardcore. This large influence has seen some good and some bad things On the good side it has introduced and educated a lot of people into the ideals and beliefs who wouldn't normally find out about them. Hardcore lyrics always have some kind of positive, meaning and message, ranging from Animal Rights to all the terrible things that are happening to our planet. Hopefully the people who are new to the music are being educated by these lyrics and being inspired to do something about all the shit things that are happening. The lyrics are far more important than the music to a lot of the bands. To me it's the lyrics that make a band truly Hardcore. A lot of people are under the impression that all Hardcore bands sound the same, but its is one of the most diverse forms of music in existence. A band could play reggae or pop music and still be Hardcore if the lyrics and attitude were positive. Chumbawumba and Gold, Frankincense and Disk Drive are two bands that are part of the Hardcore scene but they play music that is nothing like the normal Hardcore band.

Hardcore is a great way for people to express their feelings through music. A band doesn't really have to have too much musical ability to be a good band. This is what attracted me to the music. The fact that nearly anybody could become involved with the scene and spend their time doing something creative. A band called The Spermbirds did a song that sums this up for me, called "Get On The Stage". One of the lines went "and that's the best thing about punk rock, anyone can get on the stage". Hardcore is a music for everyone to enjoy and take part in.

The big expansion of bands and labels has seen a consistent flow of albums. The U. K. scene has never been so active. Maniac Ears records has been responsible for releasing some of the best around. Formed out of the ashes of C.O.R. Records it has put out products by such bands as Concrete Sox, Ripcord, Spermbirds, Civilised Society, Bad Beach and many more. One up coming release to look out for is the new LP by funcore band Dr. And The Crippins. Going under the name of 'Raphandosis' it's happy Hardcore and fun all the way with song titles like 'Nightmare on Sesame Street' and 'The Kid With The Removable Face'. Highly recommended to people feeling a bit down!

Raphandosis makes Dr. And The Crippens debut L.P. 'Fired From The Circus' seem awful, the production on this new one is a million times better, replacing the grungyness of the first album with a much sharper and cleaner sound. This time you can actually hear what is going on. There is certainly a lot happening on this record, what with all the weird effects and voices spread around. Making this LP a highly energetic and interesting piece of vinyl.

Also new by Dr. And The Crippens is a live 7inch out on First Strike records. It's extremely raw and extremely good, but it's limited to only 1, 000 so you'll have to rush out and get a copy. On Maniac Ears is the new L.P. by the gods of noise Sore Throat. Except this time they are going under the name of Saw Throat. Yes, a concept L.P. by Sore Throat! it's bloody good stuff too. Maybe it's the first Hardcore concept L. P. Indestroy is the title of it and it only features 1 song (but in 8 different parts). Sore Throat seem to have gone from one extreme to the other. Their last L.P. clocked in at 101 tracks. Slow and doomy, it takes a break from the total speed they normally go for, and has roots in early Black Sabbath or Amebix. Sore Throat actually manage to sound like a professional band!

DOOMY

It does all get a bit depressing in parts but the excellent lyrics and production make up for this. Don't be put off by thinking this

INSURRECTION

DECADENCE WITHIN

is anything like Sore Throat have ever done before, so if you like your music dark and doomy then go for this. Incidently, the CD version (Yes you heard right) features 54 bonus tracks!

Another label doing well is the excellent Peaceville Records run alone by the extremely lovable and honest Hammy. He has released a very wide selection of material by various bands, ranging from the Hardcore pop of Gold Frankincense And Disk Drive to the Thrash Metal of Toranaga. As well as lots of wonderful Hardcore goodies by the likes of Doom, Deviated Instinct, Electro Hippies and insurrection.

Hammy has got a whole load of new releases lined up that should see the light of day very soon. One of these being the debut LP by the slightly American sounding Decadence Whithin. Titled 'This Lunacy' it's excellent, complex Hardcore all the way, with dramatic rhythm changes, twists and turns, proving that Decadence Within are a group bursting with talent and enthusiasm. A must for all Hardcore followers.

Out on Peaceville soon is a split L. P. by Doom and No Security. It has been titled 'Bury The Debt (Not The Dead)', and should be well worth getting, I can't comment on it yet but if the Doom side is like anything like before, then it will be a Hardcore classic. Doom have unfortunately stopped recording material at the moment but hopefully they will continue soon as they are one of the best Hardcore bands around. Their debut 'War Crimes-Inhuman Beings' (also on Peaceville) is a complete classic and a must for everyone's collection.

The two Hardcore bands who impressed me the most recently are 2000 DS and Screech Rock. Both of these bands live together in a squat in London's Camden Town. They both live a lifestyle that is not followed by that many people in the Hardcore scene. Because let's face it, a band does need money behind it to help it get anywhere. Money is needed for promotion and equipment, but somehow these two bands have managed to get themselves together, developing into excellent musicians and playing music that just tears my face off! Not many bands make me want to jump around as much as these two do. They blow me away. The energy rush from both bands is awesome. Under the name of The Autocrow road show, 2000 DS and Screeech Rock set up their own gigs at festivals and squats around the country. Screech Rock also add a lot of visuals to their live show, with the use of V.U. paint and aluminas lighting they have a highly visual and original stage show.

2000 DS only have one single available, it's called 'Smash The Church' and it's out on W.W.V. Records. It's the rawest single I've ever heard and it's well worth trying to get a copy. Expect some vinyl from both bands soon.

The Scum Children incidentally plays Happycore music. All their songs are about the happier things in life. There are enough bands in the Hardcore scene singing about all the bad things that happen in this world, and we all need some bands to cheer us up! That is the aim of The Scum Children, to cheer everyone up and bring a smile to their faces. Smiling is an art that needs to be learnt by everyone, to make this world a better place to live. The band has two demos available, one called 'Learn To Smile' and a split one with a band called The Abortion Bucket Rejections.

The Scum Children and Abortion Bucket Rejections will both be appearing on a compilation E.P. called 'Silence Sucks' along with Decadence Within, Dan and Revulsion. It will be out on Phobia Records in the next couple of months.

Phobia Records is a label that has just started out and looks set to release stuff by 2000 DS, Screech Rock, Abortion Bucket Rejections, Scum Children and many more.

SCUM CHILDREN

STAGE DIVING

Many people are fascinated by stage diving. The phenomenon originally came out of the American Punk scene. While people in England were content to pogo around the place, kids in America found it much more fun to climb on the stage and leap onto each other! It was American bands that first brought Stage Diving over here, because the American bands were the first to get any coverage in the music press.

Stage diving is also very dangerous and should also be kept to places and audiences where the bands don't mind and the crowd is willing to catch you. If this is not the case then a lot of friction can be caused. Stage Diving has spread to a lot of large metal gigs and some people aren't too happy about being landed on and bouncers at gigs don't like it at all. Fights and near riots have started to occur at a lot of Thrash Metal gigs. I think the whole thing has got really out of hand. Some people are going to get really hurt soon.

If stage diving is kept to a small minority and in the right conditions, it can be the biggest energy rush ever. The feeling of climbing on a stage and leaping off into the crowd is indescribable. The nerves hit you in the stomach as you find youself on the stage, then suddenly you are in mid air, rolling around on people's heads. The first time I did it, I felt nervous but with people pressing behind there was no way I could stop. I had to go!

DOCTOR AND THE CRIPPENS

The thing that attracts me to stage diving is the fact that it helps break down the barrier between audience and band. A barrier that I don't like at all. Hardcore bands are not rockstars, they are just the same as the people who watch them. When a Hardcore band starts getting a rockstar attitude then they loose everything.

Well, there it is, the truth behind it all. I hope this article has educated people into the wonderful world of Hardcore. Come in and join our scene, get involved and do something creative. It's great positive fun and much better than going down the pub or watching the T.V. everynight of your life. For information on anything in this article then write to me at

54 Arbrook Lane,
Esher, Surrey, KT10 9EE.

Why not write anyway, communication is what we need, so lets communicate, send me your views and stuff. Get writing!

James Sherry

W.A.S.P.

W.A.S.P.

Hammersmith Odeon

Like some slowly unravelling nightmare, brushing nerve ends and gently but determinedly turning the heat up so that you're burning before you notice what's going on, 'The End' by The Doors stalks Hammersmith Odeon on insect legs and crisp cymbal beats.

It's 'Apocalypse Now' for Blackie's W.A.S.P. platoon, and the insanity of a red faced William Duval screaming "Charlie don't surf" over the roar of high explosives and the maximum volume blur of helicopter blades is matched by the bizarre turn around that Commander Lawless leading his patrol into the enemy territory of social comment from their more usual base camp of M.A.S.H. 4077 ('social diseases' dept.). It's a precarious line they're walking, because W.A.S.P. have in the past grabbed every opportunity to behave like the world's stupidest band with both hands.

An unlikely bunch of guys who look like they were thrown together out of desperation by some maniac with a warped sense of humour, there's Chris Holmes, W.A.S.P.'s quarterback, a mass of sandy hair and a body not designed to be squeezed into the kind of 'thin person' stage gear he seems fond of; Johnny Rod, a refugee from the house band on the Muppets, charging around with a stupid grin that reads *I still can't believe I'm in a band this big* and hair so dumb it could never be a wig (i.e. you would never pay money to look like that); drummer Frankie Banali gets to play more demanding material than previous W.A.S.P. drummers ever did, but is basically there to make the big boom noises; and Blackie..well the guy's all the brains behind the band and he still knows how to work a crowd to the point where they'd willingly chop the heads off their pet budgies if Blackie asked them to, but he's no oil painting when lined up to the real heart-throbs of metal, now is he girls? W.A.S.P. are misfits of science that you'd never believe were real unless you'd seen them with your own eyes. And the bizarre thin is...it works!

Well, most of time any way. W.A.S.P. grind out the kind of metal that appeals to just about everyone, in the U.K. at any rate. From where I was standing I could see Nikki Sixx clones, glam fans, metalheads in Maiden t-shirts, thrashers with Kreator shirts, oh, and Wurzel from Motorhead. I don't know if 'The Headless Children' has reversed the rumoured slide downhill the band have been on in the States for the past couple of years, but there's no argument about the fact that in the U.K., W.A.S.P. are bigger than ever. With a stageshow to match. A neat drum riser with in-built movie screen was a nice touch, and the big, dumb, loud W.A.S.P. sounds suits this kind of spectacle.

We got most of the new album, from a frantic wall-of-noise 'Heretic' through to the Heep meets Slade, scarf waving anthem 'Forever Free' and the blow-torch to the underpants burn of 'The Neutron Bomber'. Of the older material, the greatest hits were trotted out to much approval from the baying hoards, with 'Blind In Texas', 'I Don't Need No Doctor' and, inevitably 'Animal (Roger Like A Rabbit)' all being greeted like long lost relatives.

At the end of the day the 'social comment' stuff gets sandwiched in between the word *motherf***er* most of the time, and it is coming from a guys who's idea of a good time is to go into the desert and shoot things, so make of it what you will. 'Animal' is still the dumbest, bestest trashy metal anthem in ages, and a good time was had by all. On a lightning raid to the U.K., W.A.S.P. won this battle with ease, though I wouldn't want to be the person who has to clean up the mess after the war.

Mark Day

The two main winners of the W.A.S.P.-Contest, Joanne Davie and Christopher Blunt plus their partners, enjoyed themselves tremendously at the concert and at the after-show-bash. As always Metal Hammer pleases its readers!!!

WASP
WASP

BODY GLO
GLOVE

ONSLAUGHT ACID REIGN XENTRIX

Manchester International 1.

Xentrix are the newest Roadrunner signing and the novelty is they're British. Unfortunate state of affairs but there you go. Using Acid Reign's kindly loaned P.A. the band delivered a fine, tight set. Obviously pushing material from the soon to be recorded first album what we got was forty five minutes of storming, well structured turbulence, the best of which were 'Balance of Power', 'Nobodies Perfect' and 'Back In The Real World'. Aided by a surprisingly good sound Xentrix came across as a highly promising outfit who give more than a passing nod to the Bay Area end of things. The band work best during the more sedate mid paced thrashings, always remembering to top everything off with lashings of aristocratic melody. Highlight of the set? The immense 'Crimes'. Well in order. Having played only a handful of gigs and enjoying a rather limited sound check Xentrix were truly impressive. And the British scene needs it.

Acid Reign started by ripping part of the ceiling to bits. Well it WAS a very tiny stage and they obviously needed more room. Probably the ideal venue for the lads from Harrowgate would be a field. For a band that has two albums *(one a mini)* under their belt and are signed to a major indie, if that's not a contradiction, they delivered a set that was extremely, er, loose, and were probably the least 'professional' band on the bill! Totally and utterly manic. They left the mix in their wake and ran like the brake linings on their bio rhythms had shattered last Tuesday!

It is impossible NOT to like Acid Reign. Their good nature is as relentless and extreme as their sound and at times infinitely more palatable. Humour is a sadly neglected aspect in many thrash bands dark and dour demeanours and I for one was heartily entertained by Acid Reign's refreshing attitude.

Even though they know how to hammer a riff or two, live the band don't seem to have that much time for melody or pacing. H hangs from the ceiling a great deal as I come to the conclusion that I half like 'Bully Boy' but the track only lasts a couple of minutes in total and spent the last twenty seconds of that thinking about falling seriously apart. 'Chaos' went by fast and furious, a flying splinter of sweat and wooden expressions, living up to its name every manic inch of the way. 'The Fear' follows and not too surprisingly the band's best moment on vinyl also comes across as the finest number on the night.

Live though Acid Reign's early stuff is just too manic and at times I felt that they were almost inadvertently tying themselves into too small a musical compass, because no matter how they try and disguise it, Acid Reign can play. As it is they are a thrash band who revel in being just that.

'Asylum' on record was a brave way to kick off the 'In Search Of Sanity' album, but live it is a gut curdling lambasting that explores the nether regions of my innards. In other words it works totally! It's a long, long intro, that draws people to the stage, where they push, wait and wonder.

Onslaught start with 'In Search Of Sanity' and they are tight for space. The first thought that trampolines through my mind is that the band deserve a better stage and a larger audience. Roll on The Hammersmith, f**k knows if they can fill it but full marks for the sort of attitude that breeds such an attempt! But at 'The International' there is no extravagant light show, no special effects, just bare boards and bare bones. The acid test. Grimmett has a great voice, it filled the tiny venue from top to bottom and surely elevates the band into first division category. But Onslaught have to have the songs for Grimmett to work with and by the second number 'Shell Shock' it's starting to come together. Live this track is much tighter and more immediately effective than on vinyl. It creates a new world of its own and the band are now starting to work the tiny stage as best they can. Jim is rushing around trying not to trip over anyone, Nige is as always the steadying influence, Steve with eyes tightly shut lays out right and left as if someone is threatening his privates with a blunt auto cue while Rob is - just Rob! Inconspicuous, hardly moving a muscle, let alone a feature, but adding constant textures to the Onslaught machine. In concert the band have a great way with a chorus with both Steve Grice and Nige adding effective vocal back ups. Next we had 'Fight With The Beast' from 'The Force'. Back to the past but with a startling message for the present because live the song works just as well as the later material and perhaps hints that the 'In Search Of Sanity' album is a natural progression from seeds that were there from the beginning.

'Blood Upon The Ice' has a magnificent, brutal, military like beginning, all fuming rolls and criss crossed riffing. Now the crowd are finally starting to respond. Tonight the songs from 'In Search Of Sanity', kick ARSE and anyone who says the band have copped out, compromised, diluted, will simply have to suck their goddamn acid remarks when they catch them in concert!

Combine a Monday night with a first night and you are going to have technical problems, it's par for the course. Nige has a major dilemma around the start of 'Lightening War' to the extent that he only managed to come in towards the very end. The rest of the band carry it as best they can, but it shows how important his solos are when they ain't there! At their finest Onslaught tear various musical strips off Exodus and Metallica before frying them in their own uniquely commercial British oil. At this point in the proceedings they are as tight as a duck's arse but not half as puckered! 'Power From Hell' surfaces next followed by the immortal 'Let There Be Death'. The only thing that's bugging me about the mix is that hardly any of Nige's solos are escaping unharmed. Then we get 'Let There Be Rock'. Ahem. I guess it still has to be played but surely that number has reached its peak of usefulness? The band came back for a hasty encore and it's the one I wanted them to do. 'Power Play', perhaps the heaviest track on their latest album, is f****n' awesome! The riff in the middle of that mother has to be heard to be shuddered at! Overall? A powerful gig that had its initial teething problems. But now I've heard the album and seen them live I reckon this British band should hit the American trail as soon as is humanely possible!

John Duke

GUN

Town & Country

When Gun wandered onstage with the minimum of fuss, two guitarists with Wonderstuff haircuts, a singer with a lank ponytail and a rhythm section sporting matching Clash-style flat tops, you couldn't fail to be underwhelmed. They could've been D.R.I. type hardcore terrorists, they could've been indie pop guitar janglers, they could've been roadies finishing off a late soundcheck, just about anything other than a *rock band*. All shapeless jeans, dull t-shirts and a couple of standard leather jackets, Gun exhude zero charisma till they start playing, and while the concept of a band who stand or fall on the merits of their music looks neat on paper, it's a lot less enticing when faced with dull-on-ten-legs, if you see what I mean.

Lecture over, Gun were musically superb. While there's no getting away from the INXS circa 'Listen Like Thieves' comparisons, Gun have stripped away the keyboards and strapped on enough gutsy, *'rock out'* guitar to get away with a little 'creative borrowing'. On the hottest Sunday evening of the year so far Gun made the sweat run a little faster, knocking out solid slices of funk infused hard rock like it was the most natural thing in the world, not something that 99 per cent of rock bands are either loathe to attempt or adept at cocking up.

The slow swing of 'Can't Get Any Lower', the sassy strut of 'Money *(Everybody Loves Her)*', the irresistible, uplifting 'Better Days', mmmmmm...this was even worth dragging myself out of the evening sunshine for, tracks that have been grooving out of the speakers of my stereo with alarming regularity recreated live with the bonus of guitarists Baby Stafford and Giuliano Gizzi playing like their lives depended on every single note.

While headliners Texas plodded away like a band tired of living, Gun have a lust for life, and it shows. If they are 'Taking On The World', they seem to be winning most of their early battles hands down.

Mark Day

EXTREME PRECIOUS METAL

Cat Club New York City

A band has to be more than good if I find myself going to see them play twice in a five day period. California's bombshells Precious Metal are that good. On their first visit to New York, this well-rehearsed quintet proved they are ready to make their mark.

The unit has gone fairly unnoticed during their five year career. This cross country mini-tour will gain the band much needed recognition. Judging by the response of the full-packed Cat Club crowd, these phenomenal looking ladies are drawing all the right cards. They commanded the stage of this newly 'crowned'rock capital of New York like few have done before.

Precious Metal employ all the right hooks in their live musical offering. Their best choices of the evening had to be the catchy 'Howl At The Moon,''Anybody's Lover' and 'Nasty Habit.' The girls had me humming the hook line 'If you want me, come and get me' for quite a while after the gig. Nice tough girls!

Vocalist Leslie Knauer has an incredibly possessive set of pipes, which were best displayed on the power ballad 'Chasing Rainbows.' She commanded the audience without reverting to any gauche stage tactics, à la Lorraine Lewis.

Precious Metal's double guitar assault supplied by the sensuous bookends Maura Fox and Janet Robin are the best looking I've seen in a long time. The duo are much at ease on stage. The voluptuous Robin effortlessly cavorts round while making some of the meanest metal faces. And can she jam! She studied under one of the greatest guitar icons of our time, Randy Rhoads. The backing harmonies supplied by Fox and Robin were simply breathtaking.

Bassist Alex and drummer Carol Control form one mean-assed rhythm section, best exemplified by the hard pounding and rapid paced pomp rock 'Barroom Blitz.'

We all know how female bands have been dumped on from day one. If Precious Metal keeps pumping out their overtly catchy tunes, they will force the musical acceptance issue much further than current 'Queens of the mountain' Vixen have. Take notice. Precious Metal will be big!

But the highlight of the evening was the appearance of upstarts Extreme.

Once in a while a great band comes along. Zeppelin, Aerosmith, Van Halen, Queensrÿche, Kings X... and now Extreme, who are ready to take on the big boys.

Coming out of nowhere, this Boston based ultra-talented quartet is on the verge of blowing the tailpipes off of every Bon Jovi 'wannabe'on the scene today. Their debut A&M import 'Extreme'has barely been out in the stores for seven weeks and is already tearing up the music charts here.

You can always tell the next big band by an undefined and special aura that surrounds the stage in the seconds before the lights hit the band. The boys from Extreme hold a special mystical something that few bands today enjoy.

Talented, energetic... what really got me was their distinctive and silky back up vocals supplied by guitarist Nuno Bettencourt and bassist Pat Badger. When you add frontman Gary Cherone's fantastic bluesy lead vocals and non-poseurish stage presence, you come up pure class.

'Wind Me Up,'' Rock A Bye Bye' and 'Little Girls' were the winners, not to mention the band's current smash single 'Kid Ego.'

''These hunger pains... growing inside of me every day...I feel it in my veins... burning inside of me.'' blurted out Cherone on 'Flesh And Blood'.

Bettencourt is one flashy axeman. His work is the high point of the Extreme live show. He milked all the young 'chickens' on his side of the stage for all they were worth. With bassist Badger he was in complete control of the audience as he tore apart the band's current anthem 'Kid Ego.'

The only negative aspect of the Extreme act is what appears to be their getting caught up in the 'hugeness' of trying to make a heavy metal fashion statement. Their over abundance of headbands and multicoloured outfits seems to diffuse their musical impact. They are far too talented to dress up like court jesters!

Ed Esposito

EXTREME

HUNTERS CLUB

The Hippodrome

Any band that decides to record a live album at this most difficult of 'live music venues' *(a term that only just* applies), has to be either very brave or very stupid. I'd love to say that, in view of their 'get into it or go f***in' home' style frontal assault, the Hunters landed squarely on the 'brave' side of the line, but so many times did they end up with one foot on Stupidity Street, I must report that a rethink is in order here.

Faced with an audience consisting of maybe 20 per cent committed followers, 20 per cent curious bystanders and a whole 60 per cent couldn't give a f***-ers, you can either play it safe and play to your fans, go for broke and concentrate on capturing the floating voters, or live dangerously *(some would say suicidally)* and try and provoke a reaction, Iggy Pop style, from the disinterested, by insulting and goading them into life. Hunters' hat wearing frontman Otis chose the interesting, but frankly stupid under the circumstances, option *(that's the one where you tell everyone in the crowd bar the first six or seven rows, to "F*** right off!")*.

Musically and visually, the Hunters fit somewhere in alongside the new wave of heavier L.A./New York filth rock bands, Circus Of Power, Sea Hags, Little Caesar or maybe Junkyard at their gutsiest, with a slice of primal *(very)* early Sabbath thrown in. There's even a Slayer riff here or a Motorhead break there to contend with, and it's arguable that in six or seven months time rock audiences weaned onto this kind of stuff by the likes of the Sea Hags will be more amenable to the ultra-heavy end of sleaze rock and accept the Hunters Club as prime U.K. exponents of it, but for now...

The band have all the right moves. Guitarist Christian could pass for a pale skinned Slash, bass player Beast gyrates like a hyperactive loon with piles, and Otis stalks the stage with a dominant sneer, while tracks like 'Into The Night', 'Lightning Strikes', 'Be My Bitch' and 'Rock 'N' Roll Daughter' nail their riffs into the floorboards with a determination sorely lacking in the majority of desperate-to-please young pretenders on the scene. If anything, the Hunters Club are desperate to irritate, provoke and annoy, but it's going to take time before this confrontational wall of noise coincides with public taste.

If the groinal throb of Circus Of Power and the Stooges-meets-Aerosmith sleaze of Sea Hags does inflame public decency in a big way in '89, the Hunters Club are poised to clean up with their own cement heavy rock 'n' roll. If they get out of the rut of hating 99 per cent of the people who come and see them, that is...

Mark Day

MUDHONEY SOUNDGARDEN

School Of Oriental And African Studies

Tonight it was about mutability and attitude. The backdrop for Soundgarden is sparse, flowing curtains stained whatever colour the lighting gantry deems fit. Very sixties. The four guys fill the stage until there hardly seems room for the music to fall out of the speakers. Yet after experiencing the down and dirty sound on record any Sub Pop band are going to run riot in whatever sort of mix and still sound halfway decent! But tonight is a case of surprises. I was surprised by the groups' lack of movement, especially in the case of singer Chris Cornell and I was amazed that they don't sound as heavy live as they do on record.

There is hardly any chat between numbers, either to the audience or amongst the group. I almost feel the band are honing themselves in on the silences. Song wise I'm not sure what they are actually dishing out, or if they know themselves, but it's all part of the easy atmosphere that's constantly at odds with the huge wall of distortion that's bellowing out stage front.

Suddenly Chris picks up a guitar and stripped to the waist begins to writhe and we get surprise number four hundred and sixty two. Soundgarden live are far more regulated than on record. They spontaneously seem to pull things together, only muttering the odd word when it's absolutely necessary or when what they see in front of them becomes too much to bear. Five modern hippies producing nineties metal that's always looking back just to make sure. Huge waves of pile driving sound that's strangely comforting. Lead lined flowers. The track that threatened to change everything was the final one of the set, the momentous 'Beyond The Wheel' and suddenly it's a mutated Led Zeppelin, and not all of it has to do with the stolen riff or Cornell's resonant, demanding, insistent vocals. Interesting. I hear they will be back soon.

Mudhoney took to the stage before the in-between slop had ceased to exist. No pretensions just preamble. Cool? Probably. When the slop stops they start and the crowd goes manic, slam diving amidst a forest of flailing limbs. Anarchy, off stage and on because we don't have a song just a loose introduction and the band call it a day without having gone anywhere. Then they recommence the same intro, the same back beat, with the same expressions. Mark *(singer)* invites the whole crowd to get on stage. Total chaos. Then he encourages various *"Motherf*****s!"* to slam dive and it gets worse. The affable Dutch soundman, come van driver, raises his hands skywards in a 'What can I do?' gesture.

I think they are attempting to clear the stage against the backdrop of Steve doodling an endless guitar solo, while Matt takes a few running tilts at the bass. It's anarchy but in a sense that's all right. Live I'm finding out that Sub Pop is about disposition. When it has all finally outdistanced the realms of reasonableness the band rip into the first number. Live they are a hell of a lot heavier than on record. Impacted acid. Mark invites everyone to dive off of the PA. This means it takes half an hour for the second number to come around and after three quarters of an hour we have had only made it to three. Admittedly you could fill your hip flask with attitude but that's not everything for everyone. Finally when it could all have turned slightly ugly, Mudhoney begin in earnest. 'Chain That Door' the hauntingly brilliant 'If I Think' the totally awesome 'Mud Ride' are ripped into and out of before the poor bastards know what's hit them. Purveyors of a naive autonomy Mudhoney started far too late but what they did was very nearly good enough. I had to leave to catch the last train and as I left it was getting better.

John Duke

NOISEWORKS

THE MARQUEE LONDON

Once in the Marquee I found myself a space in which to stand and one of the greatest Australian rock n' roll bands around at the moment, Noiseworks. I thought I'd come to wrong place when Big Country was played over the P.A. but I needn't have worried because within ten minutes the lights went down and a plane flew over on the intro-tape.

After the first few 'warm-up' numbers the band burst into a fantastic up-tempo version of 'Take Me Back'. The very large audience who were mostly made up of Australians didn't need much warming-up because the old amber-nectar was flowing like water. *(It does in Australia doesn't it!)*.

By the time the band went into 'No Lies' the audience was bouncing up and down like kangaroos.

The set they played was based around their first, self-titled album, whereas their new album, 'Touch', was hardly touched *(sorry!)* on. By the time Noiseworks came back on for their encore of Welcome To The World', the audience were going mental and didn't care what the band played as long as it was in tune and played for them by their idols. This was just as well because for their second encore they played rousing blues versions of 'Long, Tall Sally' and 'Good Golly Miss Molly'. At this point even I was going mad, *(not a pretty sight I can tell you!)*.

They finished that and still the delirious crowd wanted more so the wrapped up a fine performance with brilliant versions of 'Twist And Shout' and 'I Heard It On The Grapevine', both accompanied by various female members of the audience who had risked the bouncer's wrath and clambered up onto the stage.

After a fantastic night all I can say to you is...catch this band they are going to be MASSIVE!!

Adam Grinter

URIAH HEEP MIDNIGHT BLUE HORSE

The Astoria

pics.: George Chin

It might be unfair to pass judgement on Horse's performance on a night when they they came on stage at 7.50, while most of what turned out to be a substantial crowd were nowhere to be seen, they had next to no room on stage and apparently only ten minutes to soundcheck. But if they're going to go beyond playing to their home crowd at the Marquee, the road is going to be littered with support slots where the soundchecks are too short, the stages are too small and the crowds are still in various bars.

They didn't suck, but they didn't really impress either. Gary Gene doesn't look as if he's very comfortable on stage when he's not singing, and his habit of turning his back on the crowd for a burst of bum wigglin' and head bangin' every few minutes became wearing. The problem for the reviewer is whether Horse's most obvious traits are deliberate or accidental. The music as played is purposely raw, like the meat you'd feed a pet python on, but are the songs intended to be so basic, or is it relative immaturity that makes them so? The lyrics are blunt to the point of becoming humorous *(especially the banal 'Big City Blues')*, but is this deliberate Bon Scott-ish tongue-in-cheek, or are they deadly serious?

Horse look like they're trying too hard and underachieving as a result. They wanna be AC/DC circa 'Dirty Deeds', all balls, blooze and dirty jokes but it's coming across more like 'For Those About To Rock', stiff, starched and lacking spontaneity. Tonight looked a lot like a case of nerves, and I want to see them loosen up a little, cause the 'shag 'em, drink their beer and steal their stereo' gonzo rock monster that Horse can usually be didn't raise it's head tonight.

Midnight Blue, on the other hand, were the consummate rock performers. A slick, mature performance married to a likeable streak of humanity and humour. Adrenalin rock with the emphasis on melody, from the irresistible surge of opener 'Till The Morning' through to the rallying crowd pleaser 'Party', Midnight Blue are the band who prove conclusively that what's become known as 'wimpwire' rock doesn't have to be dull and, well, wimpish. Guitarist Alex Dickson reeled off frantic guitar leads that the P.A. barely did justice to, while frontman Dougie White threw himself around the stage, dropped to his knees when the moment called for it, could clearly be seen to be enjoying himself and if there was any invisible *support band* barrier between him and the crowd, it was torn down with disarming ease.

With 'Only Girl', Midnight Blue have even managed to come up with a convincing celtic-rock flavoured number without jumping in with size eleven brouges and a Big Country riff, Gary Moore style.LA 'Remember', meanwhile, was a showcase for everything Midnight Blue excel at, soaring Steve Perry-like vocals, virtuoso-but-never-indulgent guitar work, keyboards that enhance but don't overbear, it was far from a perfunctory ballad.

Alongside Little Angels and The Grip, Midnight Blue are Britain's brightest hope in the field of exciting rock music with an emphasis on superior songwriting and on entertainment when performing.

As for Uriah Heep, what can you say? They've come through the seventies and now the eighties with a damn sight more dignity than many of their peers. Unlike Deep Purple, they're not clock watching and counting the bucks, unlike Sabbath, they've made their line-up changes in such a manner that you don't look at the newer members and wonder if their stint will be measured in years or just months. If they're playing the Astoria rather than Hammersmith or Wembley, at least their credibility is fairly intact.

Happy whether they're knocking out big lumps of their new album or running through 'classic Heep', the band were worth watching because they clearly still enjoy doing this kinda stuff. They've made 'Hold Your Head Up' *(the old Argent track and new Heep single)*, into something entirely their own. If it was clear from the balcony that a lot of the crowd were old enough to remember 'July Morning', 'The Wizard' and 'Stealing' first time around, it was also clear that they weren't here just to hear the oldies.

While the activities of Uriah Heep might seem to have little relevance to rock music heading towards the nineties, and they can't really have a big reunion tour cause they never really split, they can hold their heads up *(ahem)*, cause they're still doing what they're doing for all the right reasons.

Mark Day

DOC HOLLIDAY RIDES INTO TOWN!

Whatever happened to Southern Rock? Well the answer is its alive, kicking and enjoying a bag of oats! And heading for the ranch house with a yihah and six-guns blazing is Doc Holliday, the band who have flown the Confederate flag for their kind of rock for over seventeen years.

The album is called 'Song For The Outlaw - Live' released in the UK on Link/Loop and contains such heads down and boogie numbers as 'Last Ride.' The band played the southern bar circuit for years before being signed to A&M in 1979 and they released their first big album called simply 'Doc Holliday'.

Under the leadership of singer, songwriter and guitarist Bruce Brookshire, the band hit the road, often sharing the bill with heavy metal acts like Black Sabbath during the days when Ronnie Dio was their singer. Bruce and Ronnie wrote some songs together.

The new album is their fifth and was recorded during concerts in the Southern US states last summer.

Bruce is an affable, interesting guy who grew up on U.S. airbases in Germany where he first got turned onto rock by listening to British blues bands. Ironically for an American who comes from the land where the blues started, he first got lured into the music by listening to the records of John Mayall and Peter Green!

Bruce told how he was pleased with the album. *"I just hope it sells a million copies, although its a little bit dated now because the band has changed. Two of the guys who were with us a long time ago are back. I played all the lead guitar solos on the album along with a couple by Billy Yates who's no longer with the band. He plays with the Outlaws now."*

COW POKE

Bruce listed a whole lotta changes, enough to confuse the most ornery cowpoke. *"But it's worked out real well."*. He was calling me from Georgia but his home state is Texas, and he has a beautifully laid back accent and style. *"Ah pretty much hang loose at home and take care of my daughter. Then we go out and do some dates and stuff."*

Is Southern rock alive and well?

"It is in my house! Actually it's not alive and well on the radio, although there is a bit of a revival. The Georgia Satellites have done well, and Molly Hatchet have a new album coming out, and The Allman Bros are talking about doing a reunion. The live shows still get a great response. It's just the record companies that aren't hip enough. The music is never gonna be dead. There's too many people that like it. They are the people who go to shows. The music on the radio is all Rap and those people don't go out to shows. They listen to the radio and then go home. They might go to a bar for some chicken wings but they don't go to a rock'n'roll show."

METAL

So what are the main differences between hard rock and metal and Southern rock?

"Well if you've got a screaming guitar solo, whether it's metal or its southern, it's just about the same. Someone who is a fan of guitar playing should be a fan of the whole spectrum. In a Southern Rock band the guys would tend to sing gruff and in a lower key. In a metal band they'd singer higher, and prettier, like Robert Plant. But I think the guitar and drum sound is about the same. We started out in '71 and I've been making a living playing music for a long time. I am an optimist and I intend to carry on doing that. We are talking about coming over to Europe in September. There are a few festivals we'd like to play. I have fun playing guitar and I don't have to work in a factory, so I guess I'm pretty lucky that way."

Bruce is one of the first musicians I've talked to who sounded reasonably happy and content. No moans or groans!

There was one period of dissent thought when they tried to mix techno sounds with rock, on an album called 'Modern Medicine.' *"It flopped dismally! But we went after a commercial sound to get air play because the only bands getting played were Duran Duran and A Flock Of Seagulls. It worked for Z.Z.Top who used synthesisers, and if we had done it after them, it might have been accepted a little more. It wasn't the album our fans wanted to hear. I was real proud of it and we worked real hard on it."*

For the last few months Bruce has been working at his home studio writing songs for the next album. *"We've been rehearsing a lot for the LP. I've got a Christmas song believe it or not. It's called 'Christmas Rock'. I don't think there's ever been a Southern Xmas song. Right now I'm looking forward to coming to Europe to play some dates. I love Germany because I grew up there. I was an Airforce kid, and lived there around 1968. I visited England then too and I saw Jimi Hendrix play live there in a small club. That's when I bought all my John Mayall albums. I liked Peter Green a whole lot better than Eric Clapton way back then."*

When Doc Holliday went on the road in the Seventies, they toured with Black Sabbath: *"They were real nice to us. Normally the headliners are real strange about how many lights they want to give you, but they always treated us real well. Sabbath let us have four hundred of their lights and the full PA and all the stage room we needed. They were very supportive. Good old guys!*

I guess the main difference a band like Doc Holliday and Black Sabbath is that metal comes from the city, an urban kind of music, whereas Southern Rock is from the country. But deep down, we're all the same!."

CHRIS WELCH

GETTING A GRIP ON STARDOM

Willy Waiting In the Wings

Some people are born stars, and others have stardom thrust upon them. Either way, the British rock scene is fearfully short on new charismatic celebrities.
There is one bright hope forever. Willy, lead singer, bass player and driving force behind The Grip is a star.

Not that Willy is a big headed ego maniac. He's a nice guy with a great line in self-deprecating humour. He also happens to lead one of the most entertaining English bands currently trolling around the clubs. As their fans know, The Grip always put on a good rocking show with powerful songs that have elements of wit and wisdom.

With their current single 'Teenage Bride' (Survival)winning them new fans and with a sell out U.K. tour under their belts, The Grip seem, more than most, the sort of band to break out into the broad, sunlit uplands of national recognition. I cannot predict they will be huge in Japan yet, even though they put Japanese writing on all their record sleeves!

PEAKED CAP

Willy arrived for lunch slightly late and wearing a huge peaked cap, looking like a Young Rascal or New York paper boy of the 1930s. He ordered Scotch and Cokes, and the rest of the day was pretty much wiped out. Mercifully enough of my memory cells remained sufficiently intact to remember the conversation, in which we asked, when will The Grip conquer the globe, and can Willy cope with stardom?

First I asked him what the Japanese writing said on the cover of their single.

"It says,' we have the technology.' To bring you bang up to date, the band has signed a record deal at last. Last year we toured and played to bigger audiences which was very gratifying. Funnily enough, when we played in some towns like Aberdeen and Leicester, they hadn't actually heard of the band and we were getting letters says: 'We've heard your record on the radio. How do we get a copy?' That was kind of frustrating."

Willy explained how he took steps to rectify matters and get the band on course. *"We've always known that The Grip could be improved by adding another member. As I've said to you in the past, we weren't going to rush into that and find a great looking guy who could play, and then find out he didn't fit into the band. Essentially we are a group with camaraderie second to none. You don't play the clubs for four years getting essentially no where, without getting on very well together as people. We didn't want to jeopardise that by throwing in a fourth personality unnecessarily."*

Willy told how he knew of a guy , Steve Redvers who was a fan who showed up to see them play in the Midlands. He called Willy up and during a long conversation revealed he was a bass player.

BIGGER AND BETTER

Willy explained how last February they I hooked up with Survival Records, who helped put the Quireboys on the map. *"They presented a cohesive package with the Quireboys, who later signed to EMI and are now managed by one of the top managers in the world and we are all looking for bigger and better things from them. Meantime Survival started to call me up, last October. They were looking for another rock act after the Quireboys had shifted to a major, and Spike (Quireboys singer) was good enough to play our album to them and we were the act they were looking for."*

Within a few months The Grip, with its extra man, was ready to sign a contract with Survival, make a video, release a single and embark on a tour. *"I'm very happy with the way its worked out and I'm looking forward to the future more so than we ever have done."*

If the world suddenly went mad for The Grip, could he cope? Would he change his sunny personality?

"I don't know. This gets said to us quite a lot. I'm already an ego maniac so I don't think that could get anymore out of hand than it is!"

That's why he'd got a pop star's cap perched on his curly bonce?

"This is on lone from Donny Osmond. I like it, do you mind? Maybe I'm waxing lyrical and sounding pretentious, but we have all seen people's personalities change and they forget what put them there. If I ever do that, you'll be the first to shout at me, I've no doubt. But I'm sure it won't happen to our band. We've been through too much."

"The single has been selling really well and kids bring copies to sign to gigs. We don't have an album planned yet. I'd rather put out another single next September and in the meantime we want to play some big U.K. shows like Reading Festival or Donington. Our ultimate dream is to go mega platinum and play at Madison Square Garden. But we can't live in a fantasy world. I don't even want to contemplate doing an album until we've got maximum exposure for what we are doing now. You've got to stick your own style and that's what we try to do."

Chris Welch

HEAVY METAL WORLDWIDE

LITTLE KINGS
FIVE MONARCHS FROM TINSEL TOWN

The Rolling Stones drawn through an East coast blender chock full of warm wanton melodies which like the best women are wild willing but certainly not innocent! What am I on about? Why I'm introducing you to Little Kings the latest hard rock sensation to step out of LA since, er, the last hard rock sensation. The band have been screaming around and through the local club circuit for the last couple of years smearing their greasy hard assed format through such quaint venues as 'Scream', the 'Anti-Club' and 'Music Machine' and getting rave reviews from sun tanned journos who were only too willing to lick up every little wanton drop of the newest thing in town.

Not only have these guys managed to support such luminaries as Wendy O Williams and the Georgia Satellites they have also managed to indulge various celluloid fixations as can be seen by certain members forcibly inserting themselves as extras in quaintly entitled movies such as 'Slam Dance' and 'Ratboy' not to mention three songs sliding into the soundtrack of the Penelope Spheeris film 'Dudes'.

Bernie Bernstein on vocals, Gregor Verbinski on guitar, Chris Bailey on drums, Tommy Wright on bass and Nick Ferrari on yet another guitar give you the personnel behind a sound that manages to suck up every last blemished tarnish of early AC/DC and blend such lackluster emotion with the sort of white sleaze that I thought had long been lost.

The album itself 'Head First' reflects a barely hidden sexual intrusion that pervades the whole record, along with lashings of spine strafing gutter guitar and a LA glitz mewl from Bernie Bernstein that somehow manages to wander from trash rock to AOR sublimity without missing a heartbeat. The man licks his lips around songs titles like, 'I Wanna Die Like Elvis Did', 'Trouble', 'Get Your Gun' and 'Creep' which gives you some idea of the magnitude of this bands personal problems. The whole sound scenario comes over as a slip knot, of the loosest variety, trying to entangle everything from The Skulls to Poison with all the little wayward familiarities of prime time Crue. Well it all had to end somewhere and it finally did when Epitaph got hooked in, bowled over and generally enthused enough to release the first album. Let's look forward to the inevitable tour and spilt up.

LITTLE HAMMER

SHOUT
Straight In Your Face

With a brand new album out bearing the same name as the latest Kingdom Come release, Shout are brimming with confidence and conviction that their message is the most positive one amidst all the debauched instructions being touted in this current atmosphere of Jack Daniels and cowboy boots. Not being one to criticise anyone else's personal beliefs, if they can be justified, I do have to admit that God and organised religion will never convince me. but anyway - isn't this rock'n'roll?

OK, so Shout are a Christian rock band, and they want to be seen as just that, with perhaps more emphasis on the rock. They don't wish to force feed anyone who isn't interested in the underlying meaning of their songs, but as vocalist Ken Tamplin says, *"If somebody wants to know why I believe what I believe, I enjoy telling them what makes me tick."* And as for those bands who do insist on preaching till they turn blue? Ken?

"I just think that they do what they do because they truly believe in it, but it's not necessarily our approach at all. I think that the most important thing is maturity, it plays an important role in how anybody is perceived. With a mature standpoint and some wisdom you find less radicalness."

Bass player Loren Robinson agrees. *"It's the same with guitar players, if you take a real young band with a real young guitar player, you're usually gonna have guitar playing bombarding your ears. But then if you listen to John Sykes' Blue Murder, he can convince you wholeheartedly and it's strictly because of the maturity level of the musician. It's not a question of whether someone's right in the way they present something or wrong, it's just their style of presentation. I like a soft sell myself, whether it's listening to a band or buying a car and I'm not too fond of having someone's political views rammed down my throat like some bands do, but obviously someone does because they're selling records."*

Heavy metal and Christianity have an odd relationship. Those who are convinced rock music induces evil thoughts and behaviour must get in the way of bands like Shout from time to time. So how do Jesus rockers cope with the PRMC?

"It's to do with holding a value of rights that we all share," says Ken. *"Any time those rights are violated in any way, I think we're in great danger."*

"I don' think we need someone to regulate the responsibility of the artist," adds Loren. *"There's growing communities in our country doing a similar thing in other areas such as gun control. Once you start allowing one of those things to happen, it OK's another and then another and pretty soon you've completely eliminated what our country was founded on."*

Point taken. Yet I can't help thinking that religion regulates people and infringes upon personal freedom. And didn't God put government on earth to provide codes to live by - so where's the difference between that and the codes these other organisations are introducing? Furthermore who's to say one's right and the other's wrong? Don't the PRMC have the right to express themselves too? Things are not as straightforward as they may seem, and while I can admire Shout for holding out on a demanding faith in a trying world, I can't help thinking their attitude rests upon not questioning too deeply and accepting 'truth' as given.

Still, as musicians their competence cannot be doubted, even if it is a little sweet for these ears. If you appreciate solid melodic hard rock, give them a spin and a chance to shout in your direction. As for the God factor - take it or leave it. Like I said, this is rock'n'roll.

LIZ EVANS

E-Z-O

Japanese Rock In The Big Apple

A penchant for boot straps, studded grubby gauntlets and assorted silver skulls decorating a carefully placed hand, all sounds predictable enough in these days. But this band are full of surprises! They hang out in New York's grimy Lower East Side and they've toured with LA giants Guns 'n' Roses, and you'd think they were an all-American band. But in fact these glammy guys are from Sappiro in Japan. Sappiro is famous as the home of aluminum laminated, barrel-shaped and vastly over-priced canned lager, a good rockin' drink.

But EZO decided it was time to make the break. Tokyo was the EZO boys' next migrational move and it was here they signed their first record deal.

They were called 'Flatbacker' and were responsible for many a hit (and two successful albums) 'back home'. But being big in Japan didn't stop Masaki (vocals), Hiro (drums), Taro (bass), and Shoyo (guitar) from yearning fame and fortune abroad, so two years ago they packed their belongings and boarded a one-way flight to New York - and they've never looked back since.

Kiss' Gene Simmons soon became interested in the boys' early music. *"I wanted to work with the band after I heard one riff,"* Simmons remembers. *"Anybody that can come up with a classic riff like that is good. They were powerful, they were mysterious, they were fast. They are as good or better than most musicians I have worked with."*

Their latest album 'Fire Fire' will be released on Geffen records in early June and it was produced by Stephan Galfas, who was also responsible for recent albums by Stryper and Saxon. Says Masaki: *"Stephan really helped to bring out the passion and the power of our music. He injected a real strong street sense into the album - it's raw, it's dirty and it's exciting."*

The album sums up the last two years experienced by four Japanese boys in grimy New York.. *"This album is honest.. with passion,"* Taro reckons. *"It's solid, simple rock with a unique mysterious quality. Since we lived in a different culture for more than 20 years, our feelings and outlooks are different from Americans. This comes out subconciously in our music. We wanted to come to the States so badly,"* he continued, *"we couldn't give a damn about how difficult people told us it was going to be. We just packed up and headed for New York."*

"We all wrote, whether it was a melody or an idea for a song. We just locked ourselves into the apartment and sat down and created what we feel is a great album. We wrote about what we saw in New York night-life - hookers, muggers, crack dealers, you name it."

Says Hiro: *"We were trying to get down to CBGSs an no had any money when we got off the bus. So we decided to walk. On 41st street we wre surrounded by whores begging for tricks. I felt sorry for them because they were all so desperate and pathetic. That's what the song 'Streetwalker' is all about.*

'Fire Fire' is a commentary on the life and times of a Japanese band throwing itself into the New York hard rock scene. Adds Taro: *"This album is different from any other album out ther right now. It has the feeling of Seventies hard rock with the frenetic energy of punk music.Musically we've explored more melodies and have become bluesier in our interpretations, but we haven't lost our sharp edge."*

Says Hiro: *"We want people to remember us and realise that hard rock music can be played by Japanese guys as well. There are no barriers in music. So long as you can communicate with the audience, that's all that counts."*

E.Z.O recorded its debut LP in 1987 and drew on Kabuki theatre traditions for its stage make up and hairstyles. For the new project they have gone for a more Western style. Taro says they want to present *"naked rock'n'roll"* which sounds like a whole new concept. With the 'Fire Fire' album burning up on many metal fans' decks, the band are planning heavy touring in '89.

KAREN SEEKINGS

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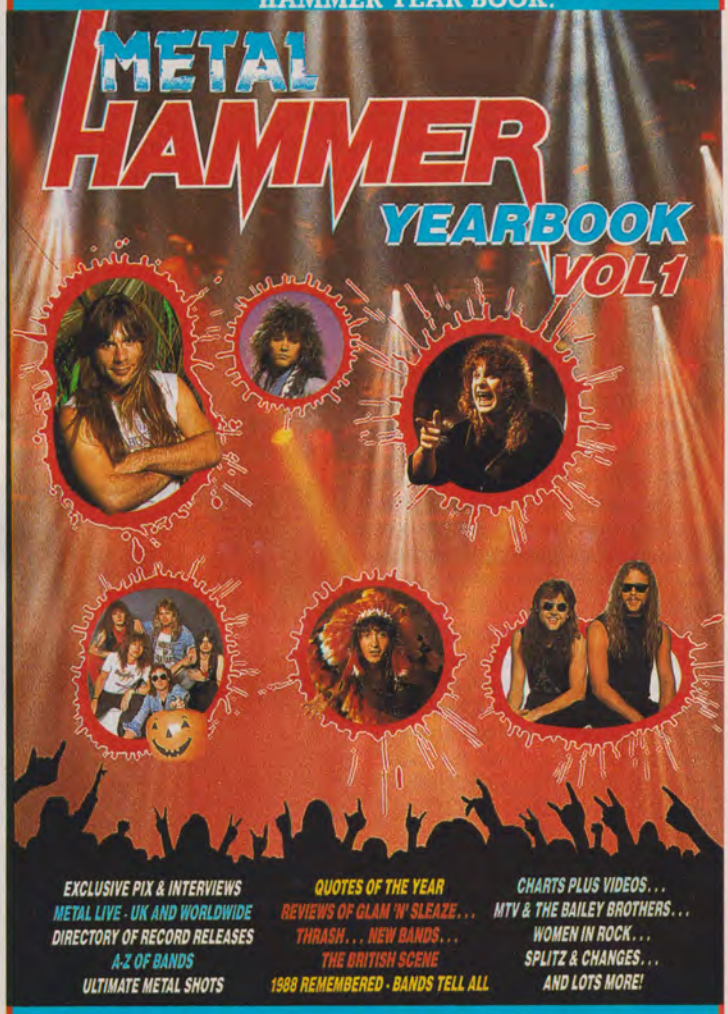

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SUB POP

AIN'T HEARD OF MUDHONEY OR SOUNDGARDEN? THEN YOU AIN'T HEARD 'SUB POP' -

(THAT'S 'SUBVERSIVE POP' SUCKERS!)

A JOHN DUKE Investigation Into A Strange New/Old World

There's a strange new musical movement afoot. The roots are in Seattle, the North Western American town that was birthplace of rock's seminal axeman, Jimi Hendrix. The bands are heading your way, and threaten to take over the globe. Hear how they've developed and what it all means.

THE BRAIN STRETCHING INTRO

It's taken six years for the thrash movement to realise, that Sabbath is a major, perhaps vital influence. Shit, so argue the point!

But, believe it or not, this isn't an investigation into thrash. Thrash has only been introduced as an example of a movement which after so many years turned out to have very strong roots in the past and to be located geographically at its inception in one area.

Now another movement has reared its ungainly degenerate trainers under my critical nose! It has been hog tied with the label Sub Pop, literally and figuratively. That is to say Sub Pop is an American label which markets a distinctive sound subversive in nature and format, that has ever so slight associations with pop sensibilities, once you turn the buggers on their head and shake the saccharine shit out of them!

Why it happened in Seattle is a mystery. Probably because the goddamn place is hunched up miles from anywhere half decent and has been allowed to fester its own idiosyncratic genealogy without interference from such tacky things as good taste and FM radio plays.

Sub Pop could be the unexpected progression from hardcore.

But does it aspire to merge the raw power of heavy rock with pop sensibilities? That's something that certain crossover bands have been indulging in from different aspects, and different areas. World wide examples of the Sub Pop 'sound' are springing up in Australia, New Zealand and West Germany. Bands like Bored, Birdhouse, Broken Jug, The Surfin' Dead, Miracle Workers and Blood Circus.

large musical area.

Take the likes of MUDHONEY, a band that slices into late sixties distorted psychedelia, performed under an acid anaesthetic, and with everything sucked up into the bitter, bleached, aggressive, detached attitude and focus of late seventies punk. Then there are bands like TAD and SOUNDGARDEN, who, admittedly sucking the same basic musical fountainhead, have determinedly heavied the whole concoction up, going for a more spaced, instantaneous sound that one American critic labelled 'Big Rock'.

Because it is UNSETTLING and throws rock and roll into reverse. With Soundgarden we have echoes of dinosaur bands like Zeppelin rampaging through the free and easy format of a grosser Jane's Addiction. With Tad we have the musical equivalent a bottomless pit.

THREE MINUTE WARNING

Sub Pop may not last three minutes or it may be the start of something major. Attitude counts. And of course it's aggressive, of course it is decorative, and of course it takes all sorts of minor/major influences to concoct the right state of frustrated innocence. Influences that ARE Husker Du, MC5, Iggy And The Stooges, Led Zeppelin, Jimi Hendrix, The Pistols, Minor Threat. Sub Pop covers a surprisingly Anything goes in!

But let's allow the bands to do the talkin', (shame) with my one question, three answers routine, honed to perfection in various police stations around good old London Town! Recently I got head to head with Kurt and Tad, of Tad, Chris Cornell of Soundgarden and all of Mudhoney just to get the sort of information that hangs out WAY below the musical belt. Stand by for an extraordinary THREE WAY rap!

'THE INTERVIEWS!'

Do you consider Sub Pop a relevant descriptive tag to the music that you make?

Soundgarden: *"Definitely. It probably stems from the music in the first place because there was a collection of bands with this heavy sound that wasn't necessarily heavy metal that has been growing for the past few years in Seattle. Sub Pop as a label recognised that and those bands were then collectively signed and their records released. I believe it could be categorised as a heavy Eighties thing without being heavy metal. More like The Stooges then Metallica. Another reason for the Sup Pop tag is the identity between records graphically. All of the covers and inserts were most likely designed and created by the guys at Sup Pop or at least heavily influenced by them. These of course are all good reasons why the media has latched onto it. There is obviously an identity being developed."*

Tad: *"Well, you could describe our sound as Sup Pop but there is also another way to go about it. Adjectives similar to chainsaw-like, woodsman-like, primal, nasty, relentless, machine like. There is a lot of aggression at work because the songs in general are about twisted people in explosive situations where they feel they have to be aggressive to survive."*

Mudhoney: *"I never really thought of it as a term except maybe when Bruce (originator of the Sup Pop label) was doing his fanzine years ago. I guess he was describing pop music that was underground and that's what it meant. As a term of musical reference it applies to the band in as much as we are a fairly poppy outfit. Daniel House (Sub Pop sales man) had a good way of describing our stuff, pop with lots of punk rock and noise on top of it."*

Soundgarden have recently broken out of the indie fold and signed to a major, A&M. What will that give them over bands still on Sub Pop and will it lead to various musical compromises?

Mudhoney: *"I don't know, maybe. It will help them get into other areas because now they have the money for that kind of promotion. I don't think signing with a major would necessarily*

help us because we aren't about the same things as they are, we aren't the same kind of band. In fact I don't believe Mudhoney to be that commercial even though we are probably poppier and have more hooks to our songs."

Tad: *"Musically I don't know whether it will effect them at all. Their SST album isn't getting as good a press as their previous Sub Pop releases, 'Screaming Life' being the prototype. In a sense the standard was set by you should bring that up because we got a review that associated us with American hardcore! I admit we are loud and noisy but Tad is totally non political whereas most HC bands have some sort of political outlook, a political agenda."*

Soundgarden: *"I'm not sure. Sub Pop was actually created as a fanzine that related to different styles of underground music which included HC. Most of the bands that were covered on it write about the experiences that we have and what pisses us of. What makes us want to say F**k you! what makes us want to cry and what makes us want to kill somebody. Lyrics can colour your imagination as much as the tune. Then again it's important not to overshadow the music. Some songs are great with just a few words. It depends on the feel and where you want the power to be. I never approach a number in a megaphone, auctioneer sort of after they have heard the song. They are hooks in a way, just like a guitar line. We sing about bizarre people, and there's a lot of black humour in there too. It can all be taken with a grain of salt or it can be taken seriously. We don't have any prescribed interpretation for our stuff."*

(Mark) Mudhoney: *"I write the songs and some of them are throwaway and some aren't. They are what they are. I'm not deliberately over simplifying matters, they are there for the audience to pick out and understand what they can. It's not up to me to have to say what they are. I distance myself from them anyway. It's personal experience taken to extremes. Generalisations made about cliches made about rock music."*

LOOKING BACK IN ANGER?

Is the Seattle sound a definite anti-movement?

Tad: *"In a sense. I remember when things were first starting off in Seattle. The whole idea was just to be straight ahead and rock and not worry about any sort of pretension like melody or traditional song structure. Things like that. The aim was just to get a rocking groove across to the audience as directly as possible. That still motivates us and the other bands I know."*

Soundgarden: *"Definitely, we are reacting against the rest of the countries music, no make that the rest of the worlds! It seems like in the last eight years, especially in the media, in order to be heavy it has to be hardcore or it has to be Metallica. Somewhere along the line it became uncool to turn your guitar up really loud and make a lot of noise and be heavy and aggressive. A lot of people and them but Ultramega OK kind of finished behind that standard for a lot of people. It's kind of hard to guess what's going to happen with them. I know they all have a lot of creative integrity and that they held out a long time before signing to A&M."*

Soundgarden: *"Distribution has to be the biggest thing. The only complaint we ever had about Sub Pop was gaining critical success but the label being unable to capitalise on that and get the records out to where people could buy them. When you are in a band and you work as hard as you can to create a record to play live obviously you want as many people as you can to be able to have the opportunity to buy it."*

'LINES OF CONTINUATION'

Would you say that hardcore as a movement was important to the development of Sub Pop?

Tad: *"Punk rock had a lot to do with the development of Sub Pop but I wouldn't say hardcore as such. Hardcore being a genre unto itself, punk rock meaning stuff like The Stooges who encapsulated that whole attitude - simplicity, aggression, lack of pretension, all that stuff. Really hardcore is a different ball of wax and there aren't any hardcore bands on Sup Pop, not hard line ones anyway. It's interesting that ended up being released on Sup Pop and so have those self same roots. But it all depends on what you call HC. If you are asking about a continuation of that sort of feel and an independent music of the Eighties going into the nineties, then I would say yes, there is a definite continuation."*

Mudhoney: *"Attitude wise absolutely. All of our past has been pretty much hardcore. We have all been in HC bands, and punk rock and HC is what got us into music in the first place. We have no problems with it at all. Punk rock and metal has been bridged through crossover and Sub Pop is bridging it in a different way, it's another form of crossover."*

'WORD TO THE WISE OR NOT?'

None of the bands' records have lyric sheets. Does this mean the words are relatively unimportant or is there a definite message waiting to be unfurled by graft and instinct?

Soundgarden: *"Probably the biggest over view would be what we DON'T express and what we don't involve ourselves in lyrically. We won't write about drugs, chicks and cars, most of the subjects heavy bands are into and remnants of a blinkered tradition that stretches back to the Seventies. We want to involve ourselves in what real people actually do. To manner, to try and cram everything into four minutes. That's not the group's style."*

Tad: *"Lyrics are important as far as the imagery of the music goes. They help to create the atmosphere of the songs, but as for as a definite message or any kind of lesson that we are trying to preach, there's nothing like that. Nothing more than images that the listener can take with them*

SUB POP

critics label you blinkered and sexist for that kind of aggression, that kind of feel, but if there is any movement Sub Pop's against it's a movement against everything else that's going on!''

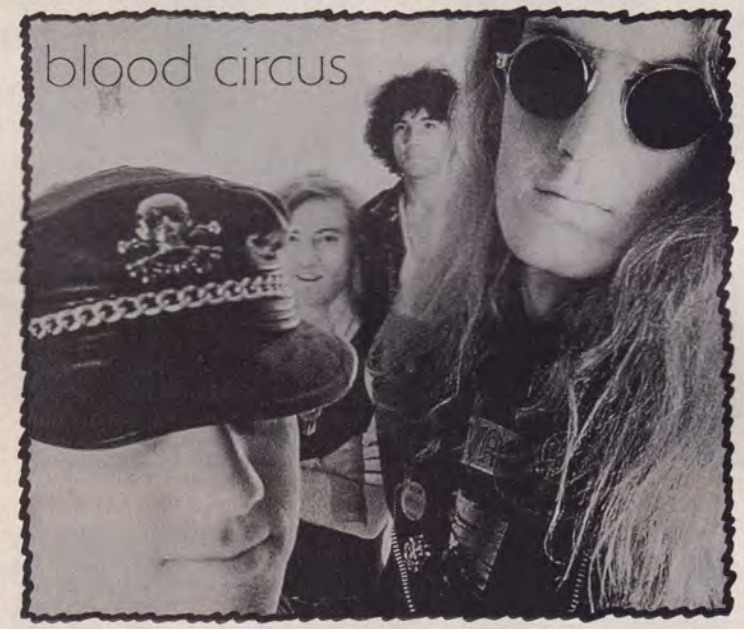
Mudhoney:*''We are reacting against our parents and having to live with them! We only started the band to get out on tour, to get a couple of months away! But I think it's a mistake to think of Sub Pop as a movement. It's just a bunch of friends in Seattle getting off on loud guitars. In a way we are reacting TOWARD something, more than against something. We react around what we enjoy rather than what we hate. For example you can probably tell what the band listen to and what we like by our sound. It's more positive than a reaction. The groups in Seattle are trying to create a feel, but I can quite understand why people half way around the world would see it differently. It just so happens that someone was nice enough to start a record label, do a really good job of it, and shift some product out in a positive way.''*

BIZARRE

Many Sub Pop bands have strange names and even stranger album titles! With these three we have a running trilogy, so, the reason, the purpose it serves?

Soundgarden:*''The name of the band was chosen because of the visual images it can create. We didn't want to have a cliched title like 'Big Bonecrusher' or something really obvious that says, well here is a band that will sound exactly like that. We wanted a title that was more thought provoking and didn't necessarily give us away as being anything specific. The title of the album Ultramega OK was thought of as a joke. It means more or less, absolutely, not bad!.''* Tad:*''The name of the album 'God's Balls' comes from a pornographic film. There was a scene with a priest sitting in a chair surrounded by beautiful naked women. They pulled up his robe and began giving him head and while he was engaging in that sexual act he started shouting ;''God's balls! God's balls. That feels good!''* Then and there we decided on the name of the record! As for Tad, before I got together with the rest of the band I was recording by myself, playing all the instruments and everything. But I was looking for a group and a name to go with it but didn't want to have to bother worrying about all the pretensions that can go with forming a name. So what's better than calling yourself by what you are, that's the label I got handed so I just used it. The rest of the guys joined soon after and we saw no reason to change things. And anyway it's kind of ironic too when you think about how big and heavy the sound is. With such a small and innocuous name the music comes as even more of a surprise!''

Mudhoney:*''The band name is based on a Russ Meyer skin-flick and on a Californian hippy movement that was happening in the hills outside of San Francisco around 66/67. These people lived in caves, they weren't really nomadic, just like a group of twenty, thirty hippies who got named the Mudhonies because they were naked all the time. It was linked to the flower power thing. The album title just comes from distortion boxes. Steve uses the Bigmuff and Mark the Superfuzz. It's not a sexist name like some people have thought, even though we are undoubtedly a sexist band!''*



BIRTHPLACE SEATTLE

What's it like playing in Seattle and what sort of people do you get clamouring at the gigs?

Soundgarden:*''We don't play that much in Seattle because there is a very lame club scene here, and what venues there are are pretty bad. You see an ordinance has been passed that's like a curfew for anyone eighteen and under. They have to be out by midnight, and there's also a huge insurance bond that has to be posted by anyone running a club. So pretty much what your stuck with is a bar crowd, twenty one's and over and that certainly doesn't help a band's creative output. If we play a gig for under eighteens it's in front of a few thousand people. If we play over twenty one's then it's in front of maybe half that. Luckily Soundgarden crossover into various different audiences, into the collegiate crowd and the carrot stick eaters, and the hardcore audience, simply because we are different to most metal groups.''*

Tad:*''There's only a couple of dodgy clubs to play in Seattle but the scene seems to exist in spite of that. It doesn't really bother the bands here because a lot of them play out of town anyway. The people who come to our shows are woodsmen, lumberjacks, steel workers, people who like to work and play with their hands. Women, women in tight pants, mini skirts, women who don't wear underwear, women who wear tube tops, women who like to go and watch big hairy men chop down trees. Those sort of people.''*

DRUNK

Mudhoney: *''Really happy, friendly drunk people! A lot of groups go to each others concerts because it's such a small scene. In fact venue wise it's a shit scene, there are only three clubs and they all suck. There is nothing good about playing in Seattle except the people! They really are the wildest, but hippy wild, no violence, no punching, just dancing. It's like a bunch of drunk hippies falling over. Any injuries are usually self-inflicted! But then again it's kinda nice that there isn't that many clubs because that would have bred a different type of audience and band. A lot of lame people would have been going to see a lot of lame outfits, just to hang out. As it stands there is a sizeable chunk of like 150 people who we see at every show and I suppose most of the other bands do as well.''*

A lot of people claim Sup Pop to be highly derivative, flaunting various influences quite unashamedly. Happy about that and if you are how much is parody and how much is homage?

Tad:*''We are derivative to a certain extent. But as a band we try and make a determined effort to filter it through a lot of other processes so that when it finally comes out it's far more twisted and f****d up than when it went in! I know there's a lot of talk about some Sup Pop bands having Stooges influences or whatever, or a Sixties garage influence. Tad has a bit of a different sound, we are influenced by different bands (none of which he would elaborate on). Our music is deadly serious as well as being 66 percent parody! You can take it seriously or as a joke. It's up to the listener to decide what's what.''*

Mudhoney:*''Oh yes of course we have influences but they don't need to be discussed because they are pretty obvious. We are not blatant about it though, like The Cult! We don't rip them off exactly, we aren't that stupid! In a sense obviously we do pay homage to the groups who have influenced us but at the same time we are also making fun because it's part of rock and roll's nature to do that. Rock and roll is not a serious thing, it's just pretty much the same notes and different ways of playing them. Sometimes you get different hair-dos in an attempt to disguise what everything's really about. The thing that sucks every time is bands who rip people off and then turn round and won't*

admit it!''

Soundgarden: *''Obviously we are influenced by certain bands but then again we are not the sort of group that runs itself into a corner primarily to figure out a completely new innovation and then come out with it. We just write what we feel, it's an instantaneous process. There is a definite tongue in cheek element to our stuff, like the instrumental '665-667' and 'Beyond The Wheel'. They could certainly be considered parodies but we would never think about paying homage to anybody. Certain bands do but we are not a homage band. We are not a retro band.''*

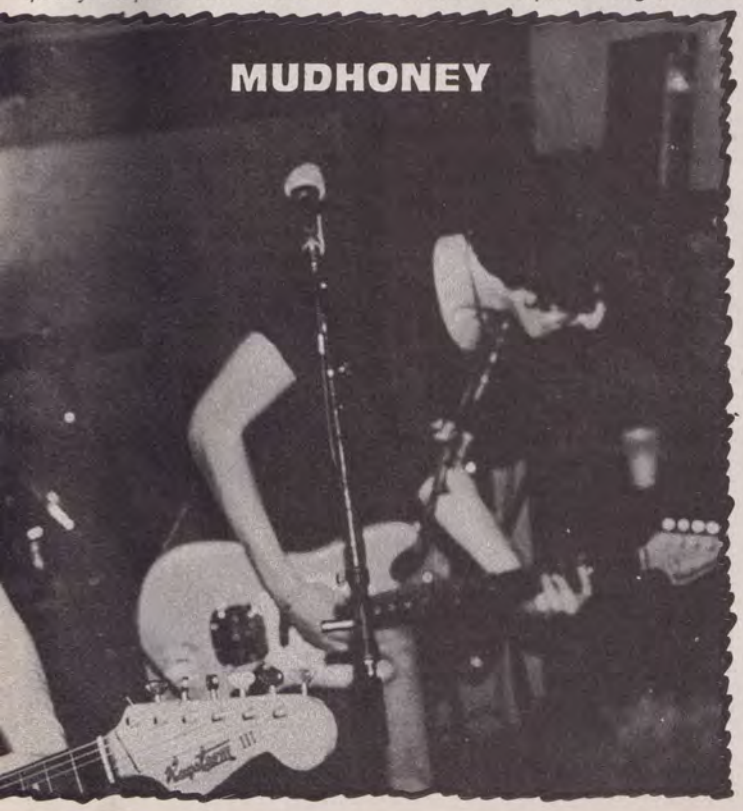
STUDIO TECHNIQUE OR LACK OF IT

The muddy production on many Sub Pop albums means they have not been of sterling quality in the clarity stakes but somehow that hasn't detracted from the music and in a sense almost complements it! Self-production for a reason?

Soundgarden: *'' Well I actually felt that 'Ultramega OK' had too much production! But it's a weird thing. The idea of producing something is to get what your doing to come out as good as it possibly can feel wise and otherwise. So, if you want a song to feel a certain way you produce it that way, ergo if a song sounds horrible and irritating and was meant to sound that way, then that song's a success''*

Tad: *''A dirty production definitely adds to the sound. Having that grimy, grungy, noisy feedback type backdrop is cool because it gives the music a really warm quality. If a production is too clean then sounds get separated and it becomes cold and calculated. Digital recording loses resonance, essential resonance that makes a record disturbing, alive. We could be more produced if we wanted it that way. Producers are only for bands who don't know what they want to sound like.''*

Mudhoney; *''Our record isn't really produced, more like recorded! That's what we sound like live so why shouldn't we do it on record? As a band we couldn't ever go for a clean cut sound. If we wanted that we wouldn't play with distortion boxes! Mudhoney needs the rawest possible frequency on record, the exact one that screams out of our amps on stage, and I guess that's a real direct link to hardcore and punk. Sometimes we'll do overdubs and shit but only very rarely. Why bother to record what you can't reproduce live?''*



THE FUTURE

How long do you think the Sub Pop phenomenon will last?

Mudhoney: *''Well it definitely is a phenomenon rather than a movement. I don't know it will be very curious to see what happens when we get back to Seattle. Things will definitely start changing because of all the press and stuff and it's probably going to change for the worst. I mean look at any other cities that instigated change, New York, Washington DC, Athens, LA. They all suck now! You get the initial bands who start it all and then others come along, jump on the bandwagon, and decide that that sound will make them money and then it becomes a formula. When strict reproduction comes in it always signifies the end. The same thing happened to hardcore, the same thing happened to speed metal and punk rock. Certain bands around now are like eighth generation and mere sick jokes of the originals. Minor Threat were great but bands today have narrowed everything down so there's no room for free thought!''*

Soundgarden: *''It depends on the bands themselves, the people creating the sound. If it doesn't go any further it will be because of overcrowding and a lack of expansion. If too many bands crowd in then Sub Pop will collapse on itself. But if it incorporates different developments and experiments then it can last as long as it wants to. A scene is very much like a band as far as longevity goes. If you continue to be creative and make inspired music the possibilities are endless but if you continue to rely on the same feel album after album then people are going to get tired of you. This is a scene that could easily go either way. There seems to be so much inspiration and so many good bands right now that it's hard to imagine it turning for the worst in the short run. Then again all these bands are getting grouped together and I wouldn't want Soundgarden to get lost in that group.''*

Tad: *''I see Sub Pop hanging around for quite a while if we don't all get killed in a plane crash or something like that. As long as we play music and stick on this label I think it's going to continue. The thing that's made Sub Pop what it is today is not sticking to a formula, it's ever changing and will continue to change and diversify because that is the nature of the beast. Nothing is completely set in stone. Hardcore was destroyed because it just started feeding on itself to the point of not being able to develop any further. It became too incestuous and inbred and got ten heads and a tail, whereas hopefully Sub Pop can continue to suck fresh life from outside influences. An organic entity that isn't enclosed and self reliant. A microcosm of rock and roll that's Sub Pop!''*

John Duke

Kicktober

JOHNNY DEE AND STRIPPER

BRITNY FOX'S BIRTHDAY STRIP!

Britny Fox drummer Johnny Dee had a birthday surprise he won't forget in a hurry! The band were on tour with Ratt and Kix when they reached The Civic Centre, New Haven. Britny Fox and their crew planned a 'special event' for Johnny. During the last song of the set, 'Fun In Texas' a stripped appeared on the drum riser and did her act, right in Johnny's face. The things they do for rock'n'roll! . According to a spokesperson for the orchestra: *''She got down and dirty, but she wouldn't take it off''* Meanwhile Ratt drummer Bobby Blotzer and Kix drummer Jimmy Chalfant leapt onto the drum riser and attacked Johnny from both sides with silly string. Johnny was trying to get the stripper to remove her final items of clothing, a tiny G-string, fight off the silly string - and play the drums at the same time.

''It wasn't easy when you've got silly string round your drum sticks!'' he said later. *''But in the end, the girl leaned over and flashed me. That was it.''*

'Flashed me'...is this some nameless new American perversion? Sounds jolly spiffing!

Seems somebody had a gun at a Motorhead gig in L.A. but it was taken off the 'fan' by security...Crimson Glory...a tad pompous? And does Midnight ever smile? Despite what Peter Grant says, we still think Led Zeppelin will reform. Expect also Cream, John Mayall's Bluesbreakers and The Beatles to reform by the end of the year, or my name is not Ernest J.Catsmeat (You may have noticed that my name is NOT Ernest J.Catsmeat)...Some of our readers on a coach trip to Dortmund to see the Metal Hammer birthday bash not entirely happy with the travelling conditions. Indeed one Blackpool reader sent us a long list of complaints ranging from ;no videos available; to ;loose ashtrays; and arriving late at the gig. Well you got there and back in once piece! That's the main thing lads, and if you've got yer health, you've got everything. Never look a gift horse in the mouth and remember in life, you can never teach an old dog new tricks. C'est la vie. Sic transit gloria mundi.

GUNS GOING TO THE DOGS

At the mighty Dogs D'Amour gig at The Scream Club in LA, we hear that W.Axl Rose of Guns n'Roses, tried to sit in. He got up on stage and thought he'd have a go at singing along with our lads. Was this an historic event? Sadly no. One of Dogs' roadies, who is actually a big Guns' fan, threw him off! There was a big scuffle and to do, and poor old Axl was turfed out of the club! Still what do you expect when Bon Jovi went to check out the Dogs. We're talking mega stardom here. So why did Dogs throw out Axl? They didn't recognise him!

STABETTES

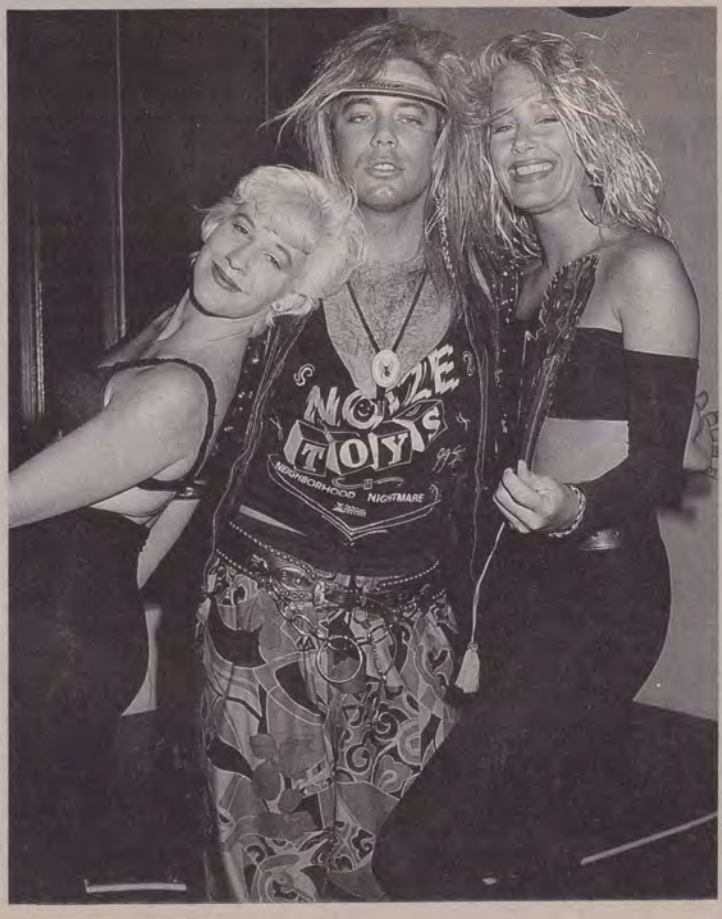
Congratulations to Ozzy Osbourne, celebrating his 21 years in showbusiness in 1989... Sabbat (not Sabbath) went to see Uriah Heep at the Astoria - and left after fifteen minutes...But we reckon they were great. *''Real pros''* says Reinhard Harms. Watch out for video screens at this year's Donington Festival. If the festival goes ahead then we should be able to see huge pictures of the Bailey Brothers presenting their MTV Metal Hammer show on the giant screens!

New Pagan group, Stone 'Enge say:*''We 'ate God and that. He don't do nuffink right what with all them plagues of Egypt and stuff. We can't stand organised religion, like our local vicar and his bleeding bring and buy sales. We worship only the Lord Of Chaos.''* Doesn't he work for London Transport?... Bruce Dickinson busy managing some of the great rock bands of the future!...

NOISY TOY BOYS

Apparently no party is complete in Hollywood these days unless its attended by the Noize Toys. The opening of tinsel town's latest exclusive nitery, Club Erato, was made hip by the presence of the Boys who were celebrating being dropped by their record company. Seems like the Glam Metal lads are expecting to be snapped up by ;a major; within the hour.

Erato Club hostess Bonnie Bishop (left), cuddles Noize Toys singer, G.G.Spot (that's 'im in the middle) and a club dancer.



HI HO SILVER!

Yihah dudes, leap into the saddle and get ready for a wild ride to the next issue! Ever since we interviewed Doc Holliday we've had this strange cowboy complex and developed a tendency to whoop, and holler. But rest assured there's no more Southern rock planned for the next issue. Instead we'll be back to metal,thrash and articles on the kind of bands you most want to read about. Like Bang Tango and Princess Pang, just two of the groups lined up for your delectatin. *''But they're not thrash!''* shouts reader Venomous T.Spit. *''I want to hear about Prong, Naken Raygun, and Sacred Reich!''*

Don't worry, we've got them covered in either live reviews or interviews. We're also planning massive coverage of Onslaught, Sepultura and other harder than hard bands who make the hairs stand up on your neck, your knees tremble and fetlocks wither.
We're also bringing you news of the major stars of the rock firmament.
Plus news, reviews and pictures. Don't miss it!

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